

MAGNETIC VISIONS



Lung Leg

The Spits

Metdog

Romero

Nancy

Feel It Records

Fish Leg

Polyester

Cherry Cheeks

Ramblings from:

Remove Records

The Stew

Billiam

Issue Eight

"Steady drips of musical sustenance"

Well, I finally did it. I finished high school. Six years of notebooks and various states of anxiety payed off with a "most likely to cut all connections after school" award presented by my peers (surely an achievement in musical outcastery) and a lot of unwanted and slightly unpleasant memories of being called various slurs and insults. Even having left school, I still find myself feeling as though I need to study for a non existent exam that's always around the corner. Its surreal, you don't think the day will come, but out of nowhere ive been kicked into the "real world" to make a "real man" out of myself. Whatever that means. All I know is that I want a job so I can finally start going on some positive consumer behaviour amirite?

The microbial grip COVID had on Victoria has slightly loosened as slowly outages to Ballarat and limited social gatherings have been introduced. I even saw a fucking gig! How cool is that! I feel a sense of hope in my life that feels somewhat undeserved but nonetheless ill take. Being able catch a tram to lulus followed by seeing, drinking and laughing with incredible people who call me a friend is.... nice. Very nice some would say. I've always struggled to take news and generally remember the knee scrapes over the summer breeze it occurred in, and no doubt in 10 years ill probably remember crying outside of the tote more that laughing in it, but the past couple of months have been really good. Thanks to all my friends who've made that possible, I could list them but I did that and it messed with the layout so, insert your name here _____.

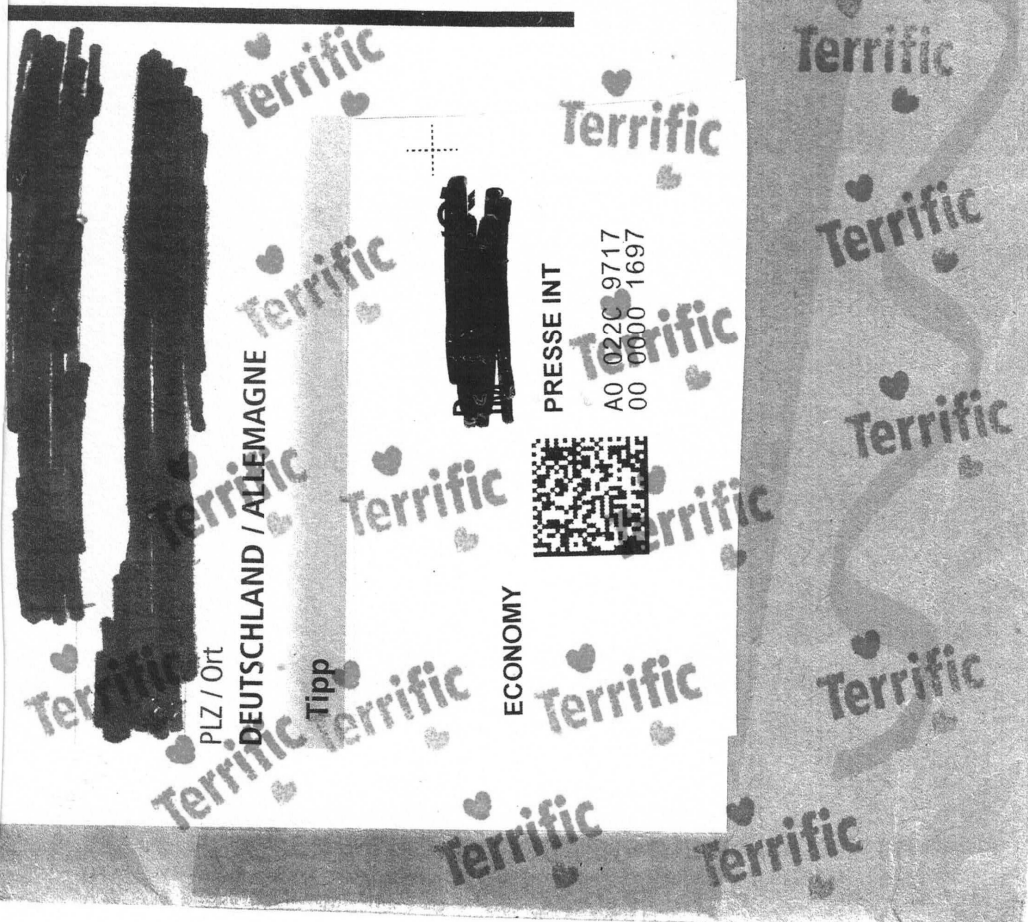
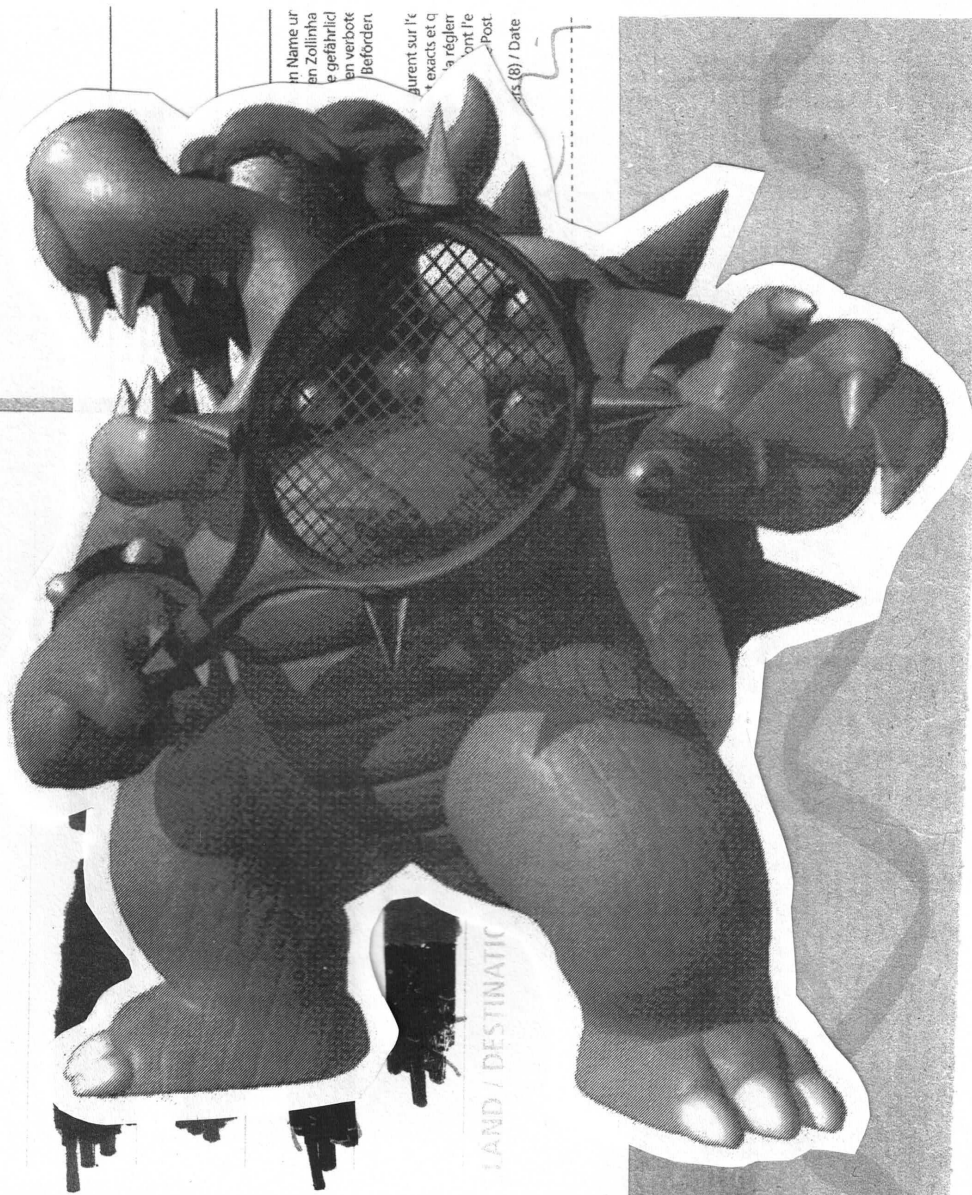
I have a feeling I'm neglecting to talk about something, something people threw money at me see. Oh yea!!! This zine is (not to blow my own steam horn to much) very cool. For one thing, there's other people writing! Huge thanks to Brendan, Strigi and Max for putting words to paper for me when I was too lazy, tired, scared or just plain stupid to do so. But I still managed to micromanage and overtake everything as per usual. I was able to do my first in person interview with Metdog, I was able to speak with some of my longest standing idols with Lung Leg, Feel It Records and The Spits along with recent members of the Billiam Obsesso Club™ with Nancy, Romero, Polyester and Fish Leg! (Cherry Cheeks was omitted from this list because I didn't do that interview, Strigi did! He is ultra cool and runs the best meme page @free_from_profit)

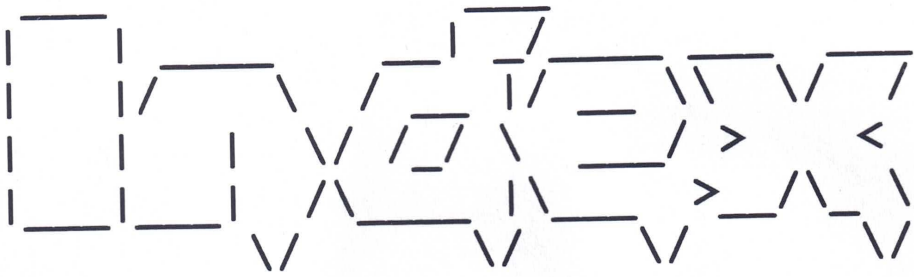
Alright enough laffy taffy. The zine will start soon trust me. Its time to start pushing daisies and smashing glass bottles. What does that mean? I DON'T KNOW MAN. JUST GO WITH THE BOTTLES AND FLOWERS!

Cover artwork by James Mendenhall. Check out his rekkid label Dirtbag Distro its actually pretty damn cool (@dirtbag.distro | dirtbagdistro.bandcamp.com)

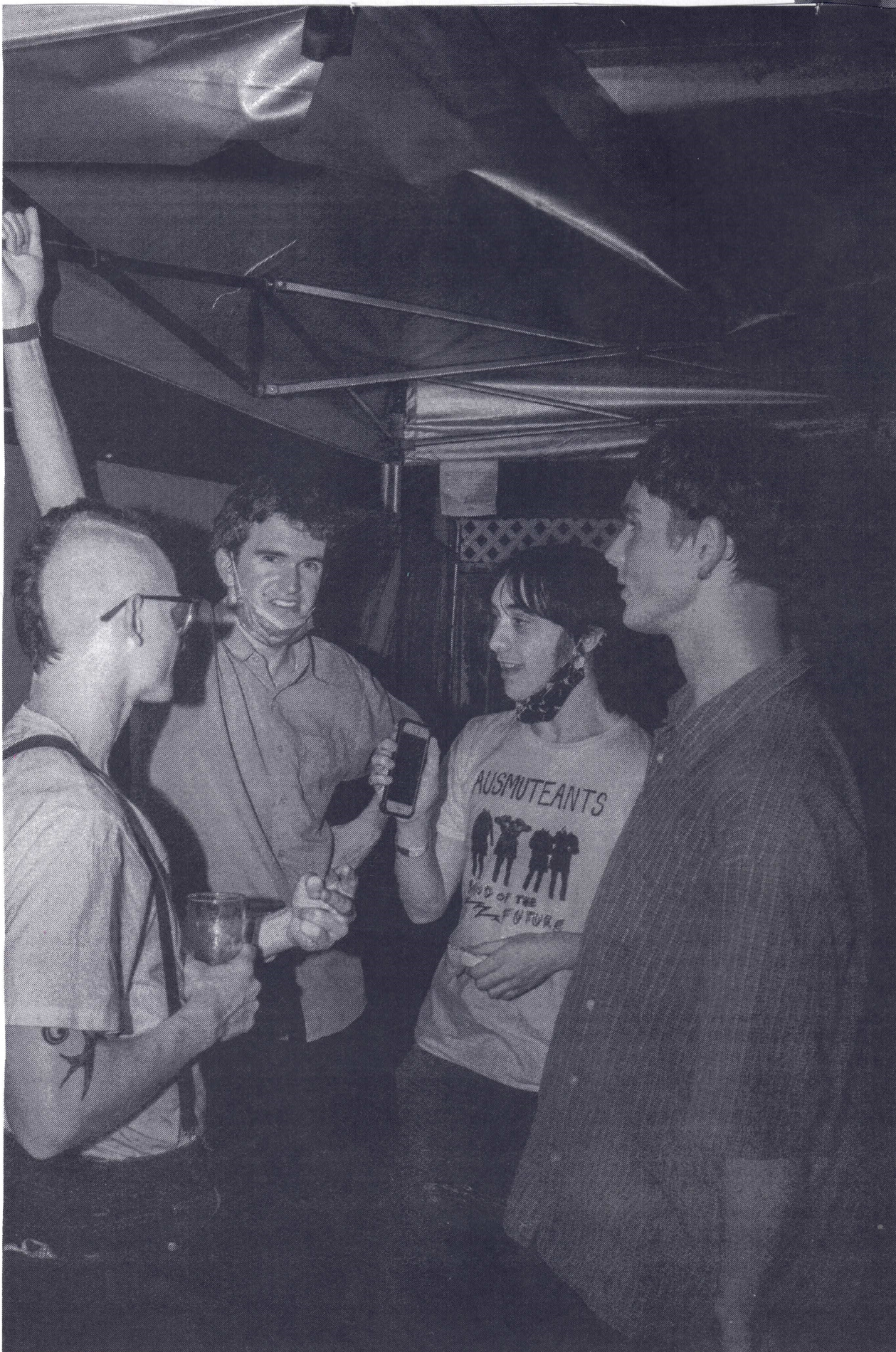
Also here's a playlist, not sure what to do with it but maybe look up these songs. They are cool ^_(ツ)_/^-

The Toms – Call The Surgeon (Part 2)
They Might Be Giants – Hide Away Folk Family
Ouzo – Glorified Junkie
Zig Zag – Crying All The Way To The Bank
Bront – Your Life
The Fall – A New Face In Hell
Danny Decay & The Molars – Go For Broke
VKTMS – No Long Goodbyes
Bis – Sweetshop Avengers
Gene Defcon – Liz
Mitraille – Think Twice
Machine Girl – The Storm
Suburban Lawns – Janitor
Ween – It's Gonna Be A Long Night





Feel It Records interviewed via email 9/10/2020
 Nancy interviewed via email 27/11/2020
 Polyester interviewed via google docs by 1/10/2020
 Romero Interviewed via google docs 2/12/2020
 Detroit Dispatch written 25/10/2020
 Fish Leg interviewed via email 16/11/2020
 The Unknowns written 3/12/2020
 Metdog interviewed at The Eastern 21/11/2020
 The Spits interviewed via google docs 16/10/2020
 Cherry Cheeks interviewed via discord 13/10/2020
 Lung Leg interviewed via zoom 3/10/2020
 Reviews done as they where done



← Photo By
 Jake Brown ☺

FEEL IT RECORDS

Feel It is the most exiting record label in America, end of question. Through nearly a decade of hard work and perfect curation Feel It have bought to light an unmatched array of incredible archival and new releases spanning America and the world. Every record showcases unending creativity and new ideas with not a single release falling short

Magnetic Visions: *Firstly, I want to congratulate you on how well the label is doing at the moment, how does it feel releasing so many incredible albums at the moment?*

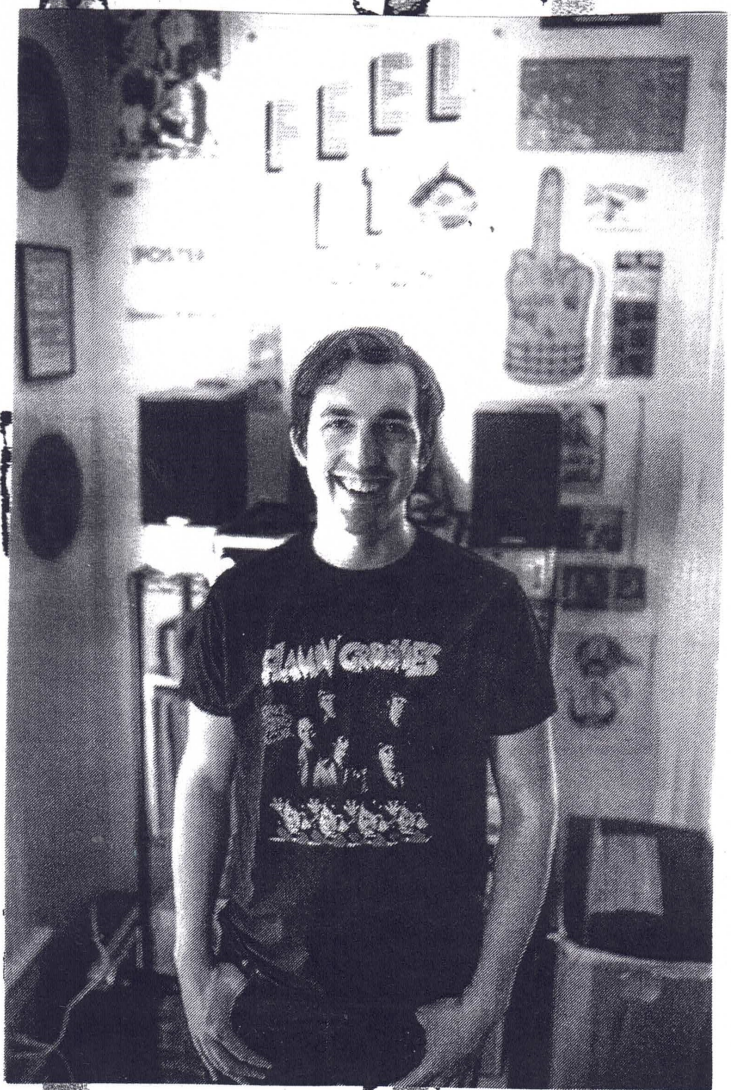
Sam: Thank you! I am really psyched on how 2020 has gone for the label. Truth be told, I am actually enjoying the break from playing in bands/booking gigs/touring, etc. and being able to focus all of that creativity and passion into my releases. It's extremely humbling to be able to work with such a talented and diverse roster of artists - and even more so to be trusted with translating their work into a finished product.

MV: *Tell me about how you first got into music, what were some early records you loved?*

S: Growing up in the 'burbs outside of a small college town (Charlottesville, Virginia) didn't really lend itself to any kind of scene. I grew up on classic rock radio - my parents were into music but weren't super adventurous listeners...I think the coolest thing I dug out of their collections was Frank Zappa's *Over-Nite Sensation*. My mom would take me and my two brothers to the local strip mall record store but make them special order the "clean" versions of any CDs with "PARENTAL ADVISORY: EXPLICIT CONTENT" printed on the cover and even check the song titles before letting us buy anything. I slowly found ways around this, got all the quintessential punk band discography discs and all that, eventually graduating to digging through the used LP bins. I remember some major early scores being Ramones "Rocket to Russia", Fear "The Record", Minor Threat "Out of Step", and the P.E.A.C.E. 2xLP comp. I really think I freaked out my parents when G.I.S.M. "Endless Blockades for the Pussyfooter" came blaring on to the home stereo when I got that P.E.A.C.E. comp! Eventually I became acquainted with the few local punks, formed a couple fun bands, and started booking shows. I wound up booking this local group Los Rudos that a few older heads in the scene were doing. The guitar player, Scotty, kinda took me under his wing and was the gateway to all the best shit - Screamers, Cramps, Gun Club, Back from the Grave comps, and a few hardcore EPs like Poison Idea and Necros. A lot of these were taped on CD-R's from the collection of "Scary" Larry Houchens, who played drums in Los Rudos. Larry was an OG local punk who also played in Lackey Die, an amazing early 80's HC punk band. I got a CD dub of their '83 recordings and thought they were so good that I should start a label and do a fun 7" of the sessions. That was FEEL IT 01 - the Lackey Die 7"!

MV: *I absolutely love that story! Was it scary starting up a label?*

S: Actually no, it wasn't scary at all. So I should elaborate on that first release - I started working on the Lackey Die 7" during the summer between graduating high school and moving to Richmond to start college at VCU. My dorm room was a short bike ride from Richmond's brand new punk record shop, Vinyl Conflict. The shop was started by Brandon and Lauren who also ran No Way Records. I would mailorder from them nonstop in high school and looked up to their work ethic, releases, and all of Brandon's bands quite a bit. I remember meeting them for the first time in person and it was immediately giant hugs and smiles and enthusiasm. Brandon and I both had primitive ZUNE mp3 players that we would load up with tunes and share with each other. One day I played the Lackey Die tracks for Brandon in the shop and he was like "DUUUDE, THIS IS KILLER. YOU HAVE TO PUT THIS OUT!" and gave me some tips on how to get records made. Being a typical broke college freshman, it took me several months to save up the required cash deposit to get 500 7"s pressed. By the time I had finished up my first year, I was able to send the Lackey Die record off to press, just as I moved out of the dorms. I wound up spending most of that summer back at my mom's place before getting my first apartment, and one day I woke up to the sound of a UPS truck dropping off the records on her porch. My mom was definitely bewildered at first, but supportive after she grasped a loose understanding of what I was doing. The label was still a certified hobby at that point though, but one that I was one thousand percent hooked on.



MV: What bands have you played in over the years?

S: The first band I played in that had a record was Slugz. Our first 7" EP and LP were both Feel It releases. It was a fun garage punk band that could play at hardcore speeds but retained a lot of melody and such. Slugz were actually together for something like 6 years - great dynamic. We were a tight live band and toured a bit but eventually our singer got burned out and that was it. I ended up moving to vocals and we regrouped as The Terminal Five, which only lasted about a year. It was a little more Thin Lizzy/Alice Cooper inspired, did a demo tape and wrote an entire LP but our drummer (and soul of the group), Jack, moved for school and it didn't click without him. Jack also sang in Cretins, which was a hardcore band that I played guitar in - real meat and potatoes Poison Idea type shit. Did a cool demo (on Feel It) and a couple 7" EPs, the second of which I think holds up pretty well. We managed some weekend trips and one tour up to Not Dead Yet in Toronto when I bought a van, playing our last gig as the tour homecoming. I actually had to play two sets that night because my new band, Fried Egg, was opening. Joined that band kind of on a whim since they were practicing down the hall from Cretins and needed a bass player. We ended up doing a hell of a lot with that band, three EPs and an LP that I'm especially proud of, toured almost the entire US and made several Canadian trips. Probably the most dedicated group of players (we've always had half of the band living 1-2hrs away, taking turns driving back and forth almost every week to jam for years) and we were just about to get back into doing things after a hiatus, but then Covid happened, so we'll see if anything picks back up after. I'd love to see our Japanese tour get rescheduled. The other band I was in, and probably the most fun and bizarre band I've done, that was Da Shoes, baby! Cement Shoes had a weird life cycle as a band, that I guess started with Brandon Gaffney moving to Richmond after leaving Buffalo (and all his great bands like Brown Sugar, Utah Jazz, Skateboard) and then us starting this bonehead protopunk/hard rock band with some pals. We seriously jammed for almost 2 years and tried out four or five singers, never had an official name (Icehouse and Hammerjack were discussed tho, WOW), and played the same 6 songs in a former methadone clinic converted in to jam spaces behind a brewery that we drank tons of free beer from. So with a few of those songs recycled, Brandon and I decided we would do one last hardcore band, which ended up being Da Shoes. Was fun and creative as hell for a while, and then got really lame when our singer bailed on the Aussie tour we had lined up and basically sabotaged our LP by mush mouthing the vocals to the entire record, refusing to even show us lyrics (the lyric sheet with the LP is made up by me and Brando drunk style), and even going as far as to refuse a personal copy of the record when it came out. In hindsight I think it's hilarious that a grown man would pull such a stunt, but I think our LP is kinda unique and maybe the smartest dumb record you could make given the circumstances.

We actually got a SICK new lineup together to tour Australia, partied all summer, were complete assholes at the few local shows we played (best stunts include shooting fake \$100 bills out of a gun at our record release show, smashing a ripe watermelon all over the floor at a craft brewery, Trevor destroying a microwave during a set and then smashing a piñata that I had filled with mothballs...wow that smelled bad lol). We had a wild ass month in Australia and played our last show ever in Geelong after recording a final EP with Billy G. What a way to go out! I am not doing any bands currently, kinda enjoying the break after like 12 years of doing this shit nonstop. I also toured with Southside Stranglers (and played on an unreleased LP - boy we totally blew it with that one), filled in on bass at times for the power HC group Firing Squad, and played guitar in a gimp mask in Richmond's own sexxed up Leather Daddy. I also did a solo cassingle under the name Zed Zilch and maybe one day I'll revive the project.

MV: What do you look for when it comes to releasing artists? What draws you to a particular band?

S: When it comes to new artists, I'm looking for a few things really. A true artistic vision is probably the most important. Originality and talent are key, but I see a great release also being the culmination of a great working relationship between the label and artist. Any memorable record should have a soul - the deeper, the better. I see some labels out there essentially just sending stuff off to be printed and pressed while not really curating much of a sound or aesthetic and, on the flip side of that - bands that just want a demo pressed to vinyl or have a really cheap aesthetic/subpar recording quality/generic songwriting/etc. and haven't done the best job of creating a release in regards to creativity and longevity of the tunes. New music can live a very short life these days, and it's easy to be lost in the shuffle, so my goal with bringing on new artists is to break thru that disposability and create releases with the kind of replay value that will hold up over time. I am consciously trying to create a catalog that will be fun and interesting to revisit without the cheap aftertaste of hype and trends that will inevitably be replaced over the years. I'd like to think that the production values at Feel It are very high, and in turn I think I've been able to attract some really high quality artists with vision stretching beyond just having a box of band copies in the corner of someone's living room or getting their music up on Spotify. So is there a specific way to meter what draws me to a band? Not at all - and I feel like that fosters the kind of diversity both sonically and personnel-wise that keeps my releases relevant and hopefully memorable to some degree.



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plus the return of...
SWEEPING PROMISES
THE COWBOY
MAN-EATERS

and even more hits
to be announced!

MV: I want to ask some questions about specific releases in particular, how did you get in contact with The Zits to do the upcoming compilation LP?

S: The Zits were actually pretty easy to find. If I'm interested in doing a reissue I'll usually look for the member with songwriting or production credits on the original release, as they are often the ones that retain the publishing and/or master tapes. In this case, I wasn't sure if Nic Beery was a stage name or a real name. I had worked with a John Beers (real name) before on reissuing The Landlords, so I was hoping the Beers-y karma would carry over, and it did! Nic Beery was easy to find because he owns a film production company (Beery Media - Emmy nominated even) and a google search led me right to the Beery Media site. Nic replied within hours and already had the unreleased Zits tracks digitized, which he shared. After some searching, the masters for the 7" single were located, as well as an amazing cache of photos and ephemera. It was clear that this project was destined for LP rather than just a straight 7" reissue - especially after Nic suggested we name the record *Back in Blackhead*.

MV: Youve been releasing a ton of great archival releases recently (the previously mentioned Zits comp, The Generics and Days of a Quiet Son), what do you like about releasing archival releases like this? Do you prefer it over releasing newer bands?

S: I've really liked settling into the production role for archival releases. There's a really decent market for these kind of releases, worldwide it seems, and for good reason! I think we're at the perfect moment in time for these types of releases - where a lot of folks involved in music during the 60s/70s/80s are still alive and easier to track down than ever. I do like the chase and the discovery of unreleased material. Being the first person to hear something outside of the band/close friends is quite exciting and keeps me digging. The catch is that these projects are not cheap and require lots of attention to detail and take lots of time.

I don't really have a preference to archival/reissue work over new releases, but the one thing that I do like is that there's usually no time crunch to have records ready for tours or worry about bands being inactive/breaking up, etc. I think my crowning achievement of the archival/reissue side of the label is The Landlords reunion show in Charlottesville. It happened about a year after the terrible events of August 11, just a few blocks from where the car attack took place, and honestly Cville felt like a town with a whole lot of hurt whenever I'd come back to visit. This was the first show (or public gathering, for that matter) where I really feel like people in the Charlottesville music scene came out and enjoyed themselves naturally. It was a genuinely cool event - oh, and The Landlords fucking absolutely ruled. They only practiced a few times before playing but were surprisingly very, very tight and enthusiastic, and wrote a great set list. Original lineup too! After the set, Tristan (drums) was like, "I need a fucking beer!" and I later found out he said that because he had taken a couple months of serious training and dieting/not drinking to be able to play hardcore drums like he did in the 80s. John (vocals/label owner of Catch Trout who originally released the first LP) came up from Atlanta (16 hrs round trip) just to play the gig!

To inspire that kind of dedication for a single thirty minute set because some kid took an interest in their old band...man, I was humbled and grateful to have put together those reissues, and especially that event.

MV: How in the HELL did you find Sweeping Promises? Theyre just the bees knees!

S: Haha I've been asked that a bunch lately. Sweeping Promises was just a submission that arrived in my inbox one evening. They sent me the A side of *Hunger for a Way Out* and I'd say about 30 seconds into the title track, I was hooked just like everyone else has been! So yeah, I helped connect them with David Strother who did the artwork, but the rest was all Lira and Caufield. They handled all the production and had a strong concept and it all clicked. It's been wild to see the reaction to the album. It's been out less than 2 months and is already my best selling release.

MV: How have you been going keeping up with all those orders? I think its in over 1000 peoples bandcamp collections. also do you know if any more australian distros are getting copies?

S: Taking it a day at a time. I've got a pretty sweet setup with my pressing plant, Blue Sprocket. They're out in Harrisonburg which is exactly 2 hours West of Richmond. It's a nice drive through the mountains to pick up my records. I had to make two trips up there last weekend to get all of the Sweeping Promises LPs and have been trying to dig out from all the preorders before it becomes Bandcamp Friday again tomorrow. True, the SP record has gotten massive attention on Bandcamp, but a lot of those supporters just paid for the digital or a t-shirt and the digital, etc. For AUS distro, yep Lulu's has ordered a restock and I'm also sending a small grip down to Anti Fade. Repressed Records in Sydney are working on an order as well.

MV: What does your office look like?

S: can I just get my photographer friend to take a pic of the office space?

MV: Of course!

S:

ALL PHOTOS TAKEN BY JULIE FERGUSON

@juliefergusonphoto and juliefergusonphoto.com





MV: You have an unlimited budget for a record, what would you do?

S: Oh man, that's enticing. I would start by getting whatever hypothetical band down here to record in Richmond at Montrose Recording. It's where we did the Fried Egg and Cement Shoes LPs. They have one of the few Flickinger consoles left in the world and a really nice setup for recording on tape. I would love to take more than 2 days to make an album there. Adrian Olsen, the head engineer built the studio with his dad, Bruce, who is a bit of a local legend, having recorded our biggest 80's punk hits (White Cross, Prevaricators, and Unseen Force LPs to name a few). Adrian also works with a production company who can supply a string section for records, there's even a house you can stay in attached to the studio. So I'd start there and then probably have the record mastered on tape, cut from tape, do a tip-on sleeve. This would easily be \$5K worth of work, probably closer to 10!

MV: What do you think of record collecting culture in general? Do you like Discogs culture?

S: One of my favorite things in the world is going record shopping. Suppose I'm a pretty serious collector and occasional DJ. I dug the culture a whole lot more before Covid. Seems like everything on Discogs is wildly expensive with less stuff selling in shops right now. I'd much rather trade a cool double or sell it a record fair than deal with the Scogs. ..really enjoyed record shopping in Australia! Shout outs to Jake Robertson, Glenn and Vicious Sloth, Henry Weld, and Will Harley for the amazing times.

MV: How was your trip to australia with Cement Shoes? What were some highlights?

S: Trip of a lifetime, dude. Australia is a truly beautiful and unique country/continent.

Some of the best people and times that I'll remember forever. Really glad we got to play the final Maggot Fest and see so many great Australian bands that might never make it over the US. I already wrote a tour journal which was printed in *Celluloid Lunch* but some highlights include: headlining the Saturday night of Maggot Fest at The Tote, guesting on Teenage Hate on 3RRR with Tim and Christina, recording an EP in Geelong at The Barracks with Billy Gardner, a trip up to NSW with Leather Lickers...multiple record shopping trips at Vicious Sloth, getting to dig through Henry Weld's top tier record collection and buy/trade with him and Will Harley, plus getting a sightseeing tour of Sydney with them. Getting to hang with our gracious month-long hosts Bradford and Jesse, being regulars at Cole's Liquor Land, seeing Total Control perform at Melbourne Town hall as a 12 piece using the town hall organ! Going to Healesville Sanctuary and seeing hella Aussie wildlife. Drinking beers in the back of Lulu's with the crew...can't wait to be back one day and do it all again. Was just talking with Sweeping Promises about touring post-covid and Australia was high on our list. We all want to get the hell out of America, that's for sure.

MV: What else do you like to do outside of music? Any other hobbies?

S: Well, with Covid-era life I've pretty much just been kicking it with my partner, Kat. We're both nature lovers and have done a few cool mountain/swimming hole type trips, dig hitting the local farmer's market and cooking up a storm, & hanging with the two sweet kittens she just got. Kat and I also started a fanclub tee hustle called Have Mercy Tees. We've done a lot of cool designs so far...soul stuff like Lee Moses, Bettye Swann, Curtis Mayfield and then some sick rocker designs like Alice Cooper, Flamin' Groovies, Pink Fairies...prob do some punk ones eventually too. As far as personal hobbies, I usually find ways to incorporate them with music haha...but pre-covid I really enjoyed traveling. I actually love driving and have been taking some country drives lately in lieu of farther travels. It helps clear the mind for sure. I'm a huge fan of our Richmond Flying Squirrels minor league baseball team (this season was canceled tho, sadly) but usually will hit at least one home game a week, love those 32 oz. draft beers they've got, and of course our amazing mascots Nutzy and Nutasha. Other than that I recently moved into my own place which has needed a lot of maintenance/decorating/yard work.

I've got a peach tree and an apple tree in my yard so I'm trying to bring those guys back in the spring and also install some raised beds for growing veggies, etc.

MV: Whats the one piece of advice you wish you had known before starting Feel It?

S: Quite honestly, I have no regrets with what I've done with the label. I've learned from every mistake that I've made along the way. There are definitely some records I've passed on because of finances that I wish I could have done in hindsight, but at the end of the day, I'm very happy with where I'm at. If someone asked me for general advice, I would say to be ready to listen and be ready to learn.

MV: What releases do Feel It Records have coming up? Whats at the pressing plant?

S: Last few of 2019 that I'm about to announce are:

-The Toms '1979 Sessions' LP - total powerpop gold from the same sessions as the classic self titled LP.

First time on vinyl. Hard to believe that one man wrote/played every instrument/produced this in '79, but it's true!

-The Cowboys 'Lovers in Marble' CS EP - five new tracks, some of their best stuff yet! piano driven bubblegum glory.

-Star Party 'Demo' CS - four tracks from a new Olympia group with folks from Gen Pop/Vexx/Firewalker (sounds nothing like the latter haha) going for a cool fuzzed out pop sound ala early Creation Records.

2021 is building up to be a very busy year. I'm super excited. The first few things: an LP for Smirk, which is the quarantine project from Nick Vicario of Public Eye, going for more of a raw Killed By Death type punker sound. Both cassettes from this year remastered with new artwork on an LP. The fourth LP for the UK's Freak Genes - easily my favorite stuff they've done, killer synthpunk that reminds me of The Units, Total Control, even a bit of the solo Jay Reatard stuff. There's a massive electropop single on this album that they're making a video for and the LP will have a super cool foil stamp on the cover!

An album for Waste Man, a really cool young band from New Orleans. It's a really diverse listen, basically sounds like it could have come out on SST in the mid-80's (Meat Pups fans will be stoked) but there's a lot more going on, great musicianship and production too. I'm also happy to report that a bunch of label bands will be returning with new albums, including The Cowboy, Man-Eaters, and yes - Sweeping Promises. Probably some more things I shouldn't spill the beans on or don't have a good ETA on yet. But it'll be a real fucking cool year regardless of whether touring comes back. As of next week I'll be done with my part time job and going full time with the label so I'm really excited to see where we can take things going forward!

MV: Alright final question, is there anything else you want to say/anyone you want to thank?

S: Never be afraid to actually do what you want in life. You'll be happier, guaranteed. It feels so much better to do the label full time and be able to map out full days of work rather than staying up all night packing records and answering emails after working shitty part time restaurant gigs like I've done for years. That being said, I do want to thank first and foremost - my mom! She definitely inspired me to have my own business after she started her own tutoring business (that has also become internationally known, go Mom!) from the ground up. She's always been super supportive of the label and my bands over the years which has really helped. I also want to thank the great people at Blue Sprocket Pressing. They go above and beyond to keep my release schedule on track and turn out really high quality product, plus they're all musicians and actually care about indie labels - and I can pick up my records in person when they're finished. Win win. I'd also like to shout out Mark Shubert at Beach Impediment, one of my best buds over the years, and also da best landlord/roommate I've ever had. Of course thanks to everyone who has and continues to support the label - fans, distributors, suppliers, other labels, tour friends near and far. Thanks to weed for keeping me sane. And Billy, thank you so much for your time and focus on this interview! I am excited to see how it turns out. Best of luck with your label going forward too!



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NANCY

Everything I love about music is represented by Nancy. Rockin Riffs, A sense of joy and energy, songs about tennis and mild parental themes! When Nancy comes on everything feels better, the pure Power Pop... Power is enough to get me out of bed on some days and punch a hole through my drywall on others. Initially my research only led to Joes email but after much effort Nat was also contacted, so its two interviews for the price of one!

Interview done by Rope Lips.

~~JOE~~ JOE

Magnetic Visions: I guess my first question is, who is Nancy? Is Nancy a person or an idea?

Joe: Very easy question Nancy's our mom

MV: I honestly thought that was just a joke, does your mum approve of the name?

J: The reality is that your mom needs to be named nancy if you want to be in the band. my mom approves but demands royalty pay (50%).

MV: You met Nat at a summer camp, correct? What were your first impressions of Nat?

J: We met at summer camp but i cant remember when we actually first met. but the first time i ever got mad at nat is when he spilled boiling hot nacho cheese dip on my crotch at summer camp. he still hasnt apologized for that.

MV: What made you want to start a band with Nat?

J: His good looks and impeccable fashion sense. he also literally writes songs like a fucking beetle.

MV: What are the main bands Nancy is inspired by?

J: The Ramones, Sparks, Killed By Glam bands, Killed By Death bands, The Spits, The Beatles, Spinal Tap, Tenacious D, and Tim and Eric.

(said in a follow up email) i realized that i forget to mention one of our major influences!!! thats elton motello and jet staxx.

MV: Are you guys still living in New York? If not where and what do you think of the place?

J: Nat still lives in nyc but I moved to Chicago like 4 years ago. New York is the fucking greatest city I've ever been to but it's easier to live in Chicago. We both grew up in the Midwest but both cities definitely feel like home.

MV: Does where you live tend to influence your songwriting?

J: living in america probably influences our dumb ass lyrics but other than that i think whatever music explodes out of our mushy brains would come out no matter where we live

MV: What's the main philosophy you follow when making Nancy songs? How do you make them so good?

J: we love pop music and we love harmonies and we want to make people laugh until they vomit or poop in their pants or both at the same time

MV: Is that a common side effect of listening to Nancy? I saw it mentioned in the fine print of the advertisement

J: the most common side effect is extreme rage followed by uncontrollable diarrhea

MV: It's the question everyone is asking, why is Nancy going country???

J: since our second album, we tried all of the other genres and miserably failed so it's a last resort of sorts

MV: Do you listen to a lot of country music? Or is the title more of a pisstake?

J: no we looooooove country music. nat loves patsy cline and i love emmylou harris.

MV: Is country a style of music the band plans to explore further?

J: our next move actually is pretty far from country music. we made a deal years ago that if we beat the final bosses who are named Master and King in the video game virtua tennis then we're going to cover the entire video game soundtrack and change our band name to Master and King. we've come close to beating Master and King at doubles over the years but it's basically impossible. however at this point it's really the only direction the band could possibly move in.



MV: I was going to ask about the significance of Virtua tennis to the band! why is the game (and tennis in general) so significant?

J: We've been playing virtua tennis since we were mere lads. it's hands down the greatest video game in existence and its on dreamcast. i play as carlos moya and nat plays as tommy haas and we literally crush the arcade tournament (france, spain, england, russia, japan) and then master and king come out and fucking slay us every time. we also love playing tennis together.

MV: Do you dabble in other video games outside of tennis simulation?

J: yeah we like sonic, knuckles, mario, luigi... i actually think nat's a wario man.

MV: How do you think this album fits into the nancy cinematic universe? how does it compare to the other albums? (also when are we getting reprints of the previous albums?)

J: i think this one probably sounds the best especially because of AJ's angel boy drumming. i think it probably sounds pretty similar to the other albums, at the end of the day its the same two idiots writing the songs with pretty much the same equipment we've always had. if someone out there wants to pay for reprints we'd be down.

MV: Do you think Nancy will ever make the trek to australia to educate our souls?

J: as soon as we're able to rock again australias first our list

MV: Whilst I know this is off topic I know I will be hounded with hate mail I don't ask it, WHEN ARE WE GETTING MORE DANGUS TARKUS??

J: SOON. especially soon if we all have to be quarantining again.

MV: Can we expect it to come out on the ILLUSTRIOUS Ketchup And Mustard Industries? speaking of which, tell me about that venture!

J: yes, soon enough ALL MUSIC WILL COME OUT ON KETCHUP AND MUSTARD INDUSTRIES!!! ketchup and mustard industries is my label. it was basically a joke until this year and hopefully it becomes less and less of a joke and more and more of a label that actually releases stuff. it's kind of like willy wonka's chocolate factory but with condiments instead.

MV: I support the endeavour, and reprint the Jeez Louise tape! Can you also share some information on XOs? i NEED MORE THAN THE DEMO DAMNIT!

J: xos tape is coming out on kmi really really really really really really really really soon. really soon.

MV: Does it rock harder than the demo?

J: hell yeah, this time we remembered to turn the drums up

MV: Alright. we've come to the end of the interview. is there anything you want to leave the audience with?

J: i'd like the audience to know that we love them and that we will be rocking the shit out of some shows around the globe as soon as it is safe ♥👉👌 and most importantly 🤘

~~NAT~~

NAT

Magnetic Visions: My first question is, Who is nancy? and does your mum approve of the name?

Nat: Well see... Nancy IS me mum! She's absolutely thrilled about it, but then she hears what it sounds like and is immediately disappointed in us. Joe's mummy is also named Nancy.

MV: You met Joe at a summer camp, What were your first impressions of Joe?

N: That's correct. He was a scrawny little sprite with a powerful tennis stroke. Right away we bonded over rock and roll cus no one else was really into it (except for one counselor who knew all of the Essential Rock Riffs on guitar). Joe taught me some really sick guitar licks, too. He was insanely good at 13. There was ONE electric guitar at camp - the camp director's - and me and Joe would trade off playing it.

MV: According to Joe, you spilled boiling hot nacho cheese dip on his crotch at summer camp, is this true? Do you care to comment?

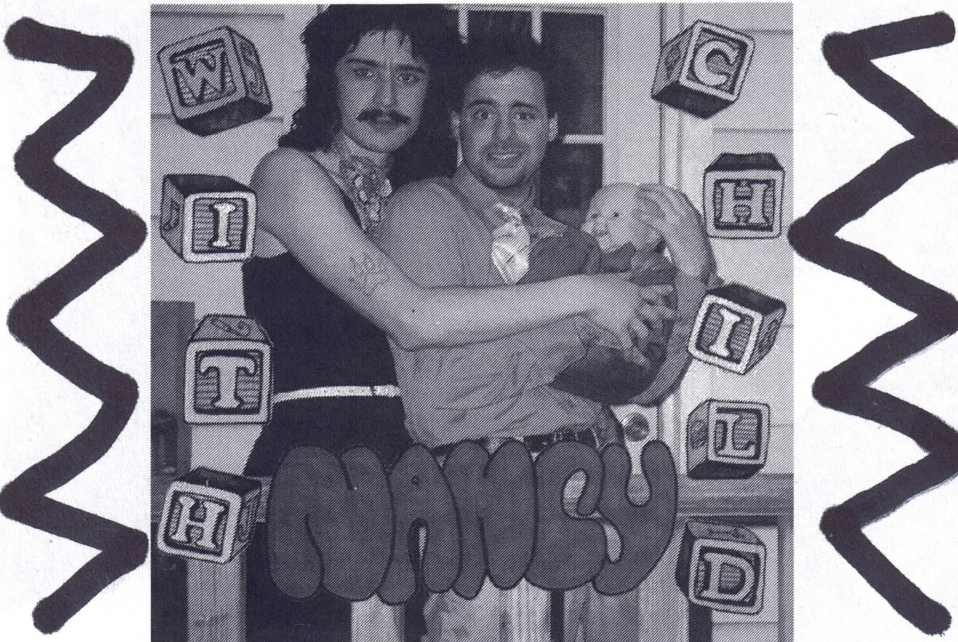
N: I have no recollection of this event.

MV: What made you want to start Nancy? Why did you want to be in a band with joe?

N: Like I said, we bonded over rock and roll immediately. We were like the same person kinda. It was definitely rare to find some one with similar interests at that age. So we basically made a pact to one day live together and start a band. We grew up 2 hours away from each other, in the Midwest, and in high school we would visit each other and jam and play Virtua Tennis on Dreamcast. This lasted after high school, too. I would visit joe in Vermont and he would visit me in New York (that's when Malt Licker was born). And then, as planned, Joe moved in with me in NY.

MV: How has New York influenced your song writing? is it as magical a city as some say?

N: Hmmm... Nah. The only thing I can think of is that we lived pretty close to a Popeyes (not sure you have those in Australia), and at the time the bodegas sold \$1 tall cans of Crazy Stallion (malt beverage). It would be wrong not to site these things as influential to our songwriting, but we technically could've been anywhere in the country. I think that's why joe left, honestly - he realized he could get chicken and beer anywhere.



MV: What's the main philosophy you follow when making Nancy songs? How do you make them so good?

N: How nice of you to say! IDK what the philosophy is behind writing a Nancy song or if there is one, but I will say that I know what Joe likes (it's basically exactly what I like) and I feel like we simply aim to please each other, or make each other laugh, or go, "FUCK YEAH!" In a partnership of any kind, it's important that you like the same things, cus ultimately you just want the other person to be happy. And if you like the same things, you won't have to sacrifice much. Of course, one must inevitably make SOME sacrifices to keep the relationship afloat, but if you're already at the same level on a lot of things, those sacrifices won't seem so major - and then you can both go "FUCK YEAH!" more often. There's my philosophy on relationships.

MV: Alright, I'm gonna ask the big question. Why is Nancy going country?

N: Why HAVE WE GONE country you ask? A fair question... it's really the music that's been in our hearts all along. Maybe people don't realize this cus they like to put things into their little boxes and genres. Country IS rock and roll. Country IS punk. It's the music of the people. Not just America neither - the WORLD has country music to thank. Country Music is World Music.

MV: What are some of your favourite country artists?

N: Well I love the classics. Willie, Waylon, Patsy Cline, Loretta Lynn. Then there's the newer "instant" classics like Lil Nas X, and my new favorite, Luke Combs. "Beer Never Broke My Heart" was a big influence on the country sound we wanted.

MV: Can we expect nancy to continue going country? or is this a one time thing?

N: Time will tell, mate. Time will tell.

MV: How do you think this album fits into the nancy album universe? how does it compare to the other albums? (also when are we getting reprints of the previous albums?)

N: Idk how it compares really but it was the quickest to be completed AND it's our longest album! Even though there were pandemic-related delays, I still think it was the shortest turn-around time from recording to pressing. Which is saying something. You'll have to ask joe about reprints, I have no idea.

MV: Tell me a bit about the significance of tennis to the band, specifically Virtua Tennis

N: Tennis is the sacred, ancient art of Nancy Mommy. Our ancestral leaders practiced Tennis to ward off evil and maintain peace and tranquility. Now, this ancient practice has been passed down to us in the form of Virtua Tennis (for Sega Dreamcast), contained on an irreplaceable, unmarked disc that only Joe has access to. We have yet to beat the game. If we do, we ascend to the highest plane of enlightenment, becoming Master and King. At this highest level, we no longer assume the name Nancy, and are forever known as Master and King.

MV: Do you indulge much in video games outside of tennis simulation?

N: No. Any other simulation besides Tennis is considered sacrilege.

MV: Nancy has played America, Nancy has played Europe. When are you coming to australia?

N: Say the word and we're there!

MV: I would like to briefly stray away from Nancy business to discuss Brower for a bit. Can you educate the reader on what Brower is and why they should listen to it?

N: As opposed to Nancy, - my Mom's name - Brower is my last name, which is to say it's my Dad's name - which is to say it's his Dad's name (and his Dad's name, etc.). Additionally, it's my pub rock, glam rock, and Bolan-worshipping project. I put an all-star live band together with Hershguy of Dirty Fences, Josephine of Josephine, and Josh Hahn of Fairport Convention cover-band lore. The past few years, we were playing and touring a lot, which we will hopefully do again. For now, another album is in the works. Why should you listen to it? Well... it exists!

MV: Do you have nay other projects the world should be aware of?

N: Yes! I play in Metalleg, the Josephine Network, and Hershguy. Go to yahoo.com and enter all of those names into the search bar right now.

MV: Is there anything else the audience and myself should know about?

N: Yes! Did you know dolphins make up names for each other? I just learned this and it's amazing... they call each other by their own distinct "whistle" sound. Scientists tested this by recording some of these whistles and playing them back in the ocean. When they played them back, only one dolphin at a time would react and come toward the sound, depending on which whistle was being played. Isn't that crazy?

Buy Nancy products from Neck Chops Records, ETT or Ketchup And Mustard Industries
nancymommy.bandcamp.com



Polyester

Last time on Magnetic Visions Television I spoke of my intoxicating love of the Swedish band Polyester and their Debut single, in a further state of intoxication from riffed out sounds I had to know more, I had to find out who these magical people are and how can I be as cool as them? Well I'm happy to say the quest for information has turned successful. Distinguished Guests... heres Polyester!

Magnetic Visions: *Ok, so your first single is so inhumanly good I just need to ask, are you guys wizards?*

Hilda: Oh golly, thanx a bunch, that's too kind!! But the answer is no, sadly, neither are we witches, just bitches!

MV: *Who is in Polyester? introduce yourself with a fun fact!*

H: Well for starters we have me, the singer Mona Lisa Stereo. I'm an Ecuadorian childrens champion in crawling, running and cycling. My guitarist used to be a Frank E. Male but now He's just Vile, Vile Rodgers. My synthplayers birthname was Elvis, but it was already taken so now he's just Vang Elvis. Then we have my bassplayer who collected bubblegums as a kid and now has northern Europe's largest collection of vintage bubblegums. My drummer is just Dani, Dani De Pression.

MV: *How did you guys find out about music? What made you want to learn instruments?*

H: We all developed ears at the same time. When we later on got the limbs it made everything easier.

MV: *When did you discover punk?*

H: When we were young!

MV: *Tell me a bit about Sweden! What are some other cool bands/labels you like?*

H: Sweden is the garden of eden. We have Kerosene kream, Sticky baby, Caligulas Mamma all bands on the label Push My Buttons!!! Créame de la créame!

MV: *What do you know about australia?*

H: The first things that comes to mind are Amyl and the Sniffers, Kangaroos and Cortney Act. And if that's not the holy trinity I don't know what is. Oh and also The Birthday Party and Radio Birdman!

MV: *What does the name Polyester mean? How did you land on it?*

H: What can I say, we're material girls!

MV: *How did you guys meet each other? Do you play in other bands?*

H: Oh really much so! We play in Kerosene Kream, Sticky Baby and Caligulas Mamma!

MV: *What has been your best and worst show?*

H: So far, thanx to Corona, we haven't had a chance to do our worst show yet (or a best show for that matter either) BUT we have some gigs coming up this autumn which we are really stoked about!

MV: *Is physical media important to you?*

H: No! But please by our record.

MV: *What is Dipsomaniac about? Is there a long origin story?*

H: Not really, it's just a one minute song about my relationship with my PMS.

MV: *Is Dipsomaniac your first release? Do you have any plans to release more music?*

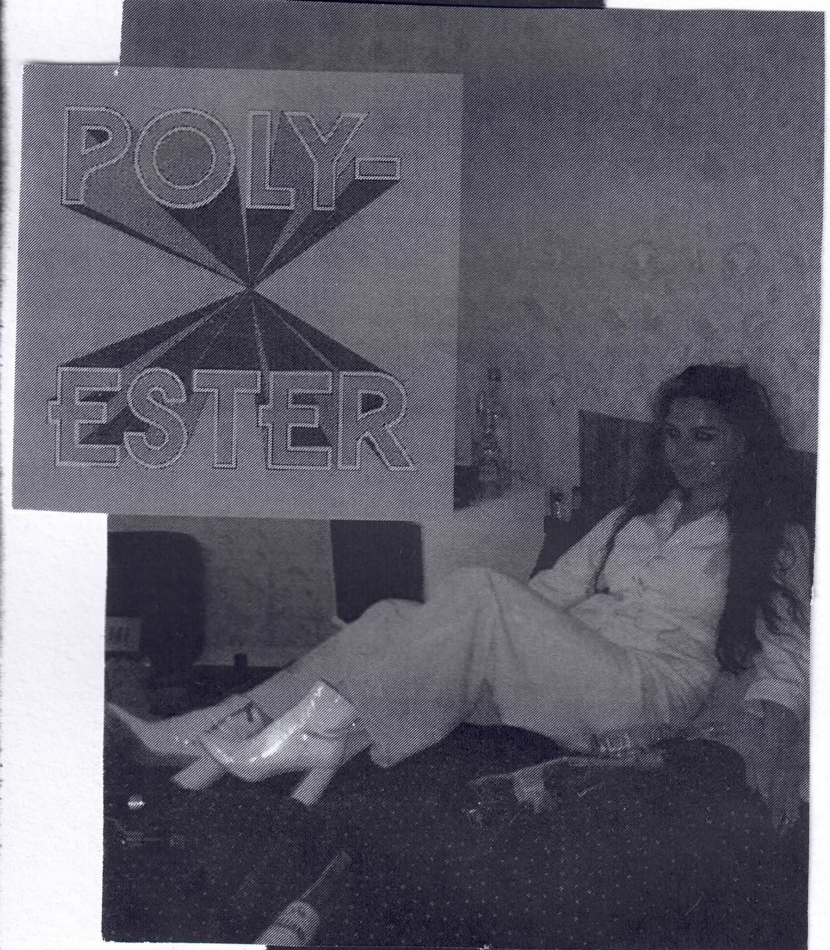
H: Oh yes, Dale Dale is out on spotify and we have an extremely full pocket of extremely good songs ready!

MV: *What issues are important to Polyester?*

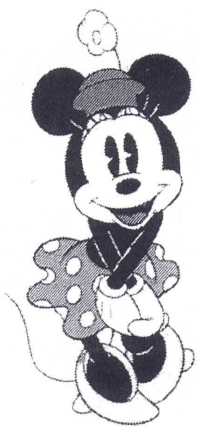
H: Crime!

MV: *How can people keep up with/Support Polyester?*

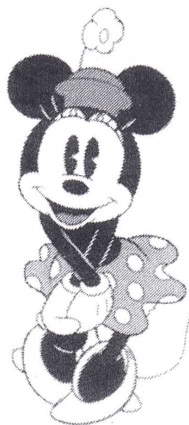
H: We don't have any way to support us YET! It may pop up, stay ready so you don't need to get ready!



Polyesters debut 7 Inch is out now on Push My Buttons in Sweden! You should buy it!



ROMERO



Romeros music hits like a sugar coated brick and leaves you stunned for minutes, hours and possibly days after, lord knows I was stunned for a good while. Coming from out of nowhere, Romero was the band no one knew we needed. Complete Power Pop perfection that can melt faces, minds and hearts. Sometimes all at the same time

Magnetic Visions: *Hi Romero! have you had a good day today?*

Fergus: Hey Bill! Not too bad. Just working on a hangover which is becoming more frequent as we're all finally seeing our beautiful friends & family again post-lockdown.

MV: *What projects have you previously been involved in/are currently doing? this cant be your first time around the music block, can it?*

F: Haha not really. I think we've all been writing songs for as long as any of us can remember. Just perhaps haven't been as prolific on releasing/performing as we would have liked to or have either hit various road blocks up until this point. I've been working on a project for what I thought could be another album for my other band 'EYESØRES' for the past probably four years. It was originally catharsis where I did a lot screaming & venting over various layers of chorus & delay pedals. People said it sounded a bit like 'WIPERS' which was humbling. It's moving in an entirely different direction now so it may be weird to keep that same moniker but I tend to over conceptualise. We did a residency in the Tote front bar sometime last year & pretty much called it a day on gigging not long after that. Romero played our second ever show in week two which was heaps of fun. I also play in a synth punk band called LAUGHING GEAR & we just released our first tape. Dave, Adam & Murry played together for years in their stoney/twangy rock & roll band 'SUMMER BLOOD' that toured around OZ a lot & were an amazing live band. I just could not wait to jam with them when Dave pitched the idea as I honestly thought Adam was just simply one of the best guitarists I've ever seen in the flesh & Dave was just simply one of the best drummers I have ever seen in the flesh. Certainly in Melbourne & most absolute certainly at The Old Bar. Was very nerve wracking trying to tap in to the telepathic synergy of the brothers & natural groove that Murry had brought to their sound for so many years. I think there was a loss of clarity or faith in the SUMMER BLOOD song-writing much the same as what happened in 'EYESØRES' & they also disbanded just before we started jamming Romero. Alanna used to perform in a Blues Brothers Tribute act where she earned her soul chops which was pretty freaking awesome but she grew desperate to start something of her own so that she could find a voice through her own song writing.

MV: *What core ideas/bands formed the way Romero began?*

F: I feel like there was a lot of existentialism that fuelled the early days of Romero. A few break-ups, unexpected job losses, mid-life crises, projects not turning out as intended, general sadness. We all probably subconsciously put an expectation on ourselves to create something that would lift our spirits & be a distraction from our otherwise relatively dead-end jobs. The outer emotional aspect fuelled a desire to just do something we could be really really proud of & that maybe other people could get around too. Our influences are so fucking diverse & from totally different worlds, I think we all just hope they're celebrated in some way within our song writing. But that diversity also allows for great new discoveries in the 'Spotify pass-the-parcel' games played during post-rehearsal beers which really helped us all to get know each other on a personal level & as well as how we all individually view pop music.

Alanna: I just wanted to do something with a bit of OOOOMPH!

MV: *You seem to have an insane talent for crafting infectious pop songs, are you guys trained musicians or did you figure things out as you go?*

F: That's very kind of you to say! As I was referring to earlier, we all have such differing views of what makes a good pop song or what sort of style of pop works best over certain chords or certain moods. I think understanding the best structure was a major breakthrough within our collective/collaborative song-writing process. There's not one chief songwriter in Romero. It's super collaborative & we make sure everyone's idea is heard & tried before we even think about knocking or keeping. We've all been writing songs on our own for years & to be able to share totally new ideas that get bounced around the room & are greeted with such exuberance was rather exhilarating for everyone involved. We really like to get our heads down & work every inch of every note once we all hear a clear idea being formed. Probably an unspoken ethos developed over a necessity to create rather than anything professionally trained. That being said, Alanna studied music at Uni so it's probably all a testament to her influence on the group of stropky punk boys smoking darts with loose ties & long hair that the rest of us are. (Murry is a non-smoker).

A: The boys have loads of experience playing in bands with friends over the last ten years or so. I grew up on the stage as a kid and decided to learn music a few years after high school. Afterwards I spent a few years trying to find the perfect band and in-between I performed in cover bands for money.

MV: You released the best single of the year in February, tell me how it came together! do you have any fun stories from the recording?

F: Wowee! We didn't know/think that was the case! That's very very kind once again! Adam rocked up to rehearsal with the verse & lead line that pretty much left us all in shock. Dave started pounding the floor Tom like a maniac & I opened up the bar-chords a little bit for some high-end shimmer & we had an intro. Then Adam, Murry & myself worked out the chorus at the next rehearsal whilst Dave & Lana worked out some vocal parts in the lounge room. We randomly jammed out the breakdown/weird solo section on the same day Adam bought the verse in & before we had any other notion of how the song was gonna go, we agreed that it could work well if it stayed like that. I really love Murry's note-ringing bass playing across the whole song & the way Alanna's vocal delivery just command attention in it's assuredness. We're all capable of making each other laugh hysterically. Including if not especially Idge at Soundpark. So there's too much material to sift through unfortunately.

A: Ferg really hit the nail on the head with Honey and how it came about. There is one funny story from recording that I will share with you. When I was singing vocals in the studio, I accidentally hit one of the sound barriers down in a moment of passion. The sound barrier coincidentally fell on one of Idge's keyboards and broke some of the keys. Idge never realised and I quickly had to pick up the wall and pretend like nothing had happened and finish the song... my heart was pounding so fast... and I was really scared to admit it to him because I hardly knew him at the time. Now it is a running joke whenever I go into the studio that I'm going to break something else expensive.

MV: What is Neapolitan about? is it similar in theme to Honey?

F: Funnily enough 'Troublemaker' was initially slated to be the 2nd A SIDE on the Honey 7" until Bradford at Cool Death made the brilliant intervention that Honey & Neapolitan worked really well together out of the small batch of songs we'd recorded initially at Soundpark. When unlocking the conceptual lyrical undertones of both songs, it turns out there was a pretty Perfect black & white balance of the up & at-em-ness of Honey paired with the cyclical struggles of Neapolitan.



A: Lyricaly Neapolitan was born after a conversation I had with my auntie. We were talking about our personal experiences in life and how she believes we have had a very colourful life. She metaphorically used the word Neapolitan (like the ice-cream) as a reference, as-opposed to a 'vanilla' life.. and it just got me thinking. My auntie has been diagnosed with breast cancer three times and most recently she was diagnosed with stage 4 terminal metastatic breast cancer. Neapolitan is an ode to her. Honey is completely different in theme, it's essentially a mixture of notes from nights out, where one night I meet a girl who leaves a lasting impression on me.

MV: What are your general thoughts on a discotheque? are you big disco heads?

F: Hahahaha well Alanna just got a 'Made In Disco' stick & poke tattoo! Punk should Love disco & vice versa. Their ideas are more or less the same. Both champion groove & movement. Both parties are repressed to a certain degree. It's better to try to unite rather than divide. Consume & Expand your horizons. I balled my eyes out watching the UK film 'Pride' at some point during lockdown which deals with these similar ideals. I suppose the discotheque is supposed to be the antithesis to Disco Junk right? **Editors Note: Disco Junk does not hate disco and regularly jams to the tunes of Amii Stewart and Dianna Ross**

MV: Has the chaos that has been 2020 influenced the band? has it motivated you or demotivated you?

F: That's a toughie. I guess it's created a rather large shift in our plans. Not being able to play our 7" Launch show was a massive bummer. We also had a few potential tour plans as well as a gig in Tasmania pretty much booked. There was a lot of exciting things that we didn't get the chance to experience. It's been tough being a tight-knit unit & not being able to see each other face to face, rehearse & play shows. Especially when we didn't really get much of an opportunity to prove ourselves on the local circuits. I mean playing the last ever MAGGOTFEST was a massive blessing & allowed a lot of things to snowball but there was still an element of proof in the pudding that we felt we had to show. 2019 was as testing of a year for all of us as much as 2020 has been, but it's allowed us to really appreciate each other's company when it's there & we feel tighter than ever as a unit & as a band. So probably in the end, 2020 worked out to be more motivating than not!

A: Initially we were really bummed out as we had a string of amazing shows lined up with some of our all time fave bands from the states. It was really hard to let go of those shows and see them creep further and further away from us. However, I really do feel like we've been the luckiest band in the world, as our manager Uda approached us just before Covid struck and has been a beautiful, passionate and guiding light for us during the crazy year that has been. Without Uda's commitment and drive we wouldn't have the motivation that we do now. With that being said, there has been multiple demos flying back and fourth between us that could well and truly be the beginning of album number 2 haha.. so I guess there has been motivation at times.

MV: Tell me a bit about the new single Trouble Maker! whats its meaning and why does it make me cry when i listen to it?

F: You may have to watch/re-watch the live action Josie & The Pussycats film to understand why it is that you could be crying. Troublemaker felt like it really got our collaborative abilities rolling once we finally landed on a structure for it. It copped many alterations & bruising's before it finally landed where it is now. We even re-worked it again as we were gearing up to record at Soundpark right before STAGE-4 restrictions came in, so it will probably be a little bit different on the full-length. I think we kept re-adjusting because it all came together quicker than most usually do. I'd had a pretty big night with my housemates & we were listening to some sort of mix of the THIN LIZZY *Fighting* record repeatedly & these psycho cool TEEN EXPO compilations that the NUMERO GROUP do. There's one in particular (TEEN EXPO: THE CLEOPATRA LABEL) which was all engineered by this one guy called TOMMY FALCONE in the 60's. It's just a crazy mix of bands ranging from super surfy/nuggety grooves to like full blown DIY PHIL SPECTOR doo-wop/Brill-Building pop tunes, literally all of which are all just utterly outrageously cool (BERNADETTE CARROL will reeeeeeeally make you weep). I went to my bedroom & started playing the verse as I fell asleep. Thankfully I had miraculously voice-memo demoed the riff & in the morning's haze, the chord progression for the chorus appeared. I sent both to Alanna pretty quickly as we had a rehearsal that afternoon. She then frantically texted me back saying that she had pulled her car over on the side of the freeway with a vocal hook & some lyrics that she had just written/was desperate to get out. We all really dug the idea of drawing out the intro/having every instrument shake the listener's hand, one by one. We would play around with that idea live & was/is always a fun song to open our set's with.

A: It makes you cry because the frustration builds slowly over two verses and then is gracefully relieved, as the lyrics 'cut ties, have to cut ties' are sung. Forget what the story of the song is about.. those words are so powerful and relevant to this moment! We have all been forced to live in the now and be grateful for what we have and cut ties with what we cannot change. I hope you have a special song that you listen to afterwards to dry up those tears of yours. The meaning of the song is a little less special haha it's just a typical track about a girl who wants your man. Very two dimensional.

MV: I think i speak for planet earth when i ask WHEN IS THE ALBUM COMING?

F: If we knew, we would tell you. Honestly. We finished tracking it about two weeks ago after COVID kicked us out of the studio for about four-five months. So now begins the ever arduous mixing process.

A: You will have to ask the gods! Honestly who knows at this stage.. we have mixing scheduled for Jan. So could be March/April/May/June/July/August/September/October/November hahaha.

MV: You just joined Collective artists roster, that seems pretty professional and huge. how did that come about?

F: We had been having conversations with Collective pretty quickly after *Honey* was released. It all seemed pretty natural & once things started easing here in Melbourne/all over the country we felt like it was an amazingly exciting opportunity to do something none of us had any experience in doing. Which is playing with working foldback monitors.

A: It is huge?! They wanted to book us for a few shows off the cuff back in March, but they were unfortunately obviously fell through. We kept in touch whilst in lockdown with what was and wasn't feasible during these last few months. Pat at Collective was really down to earth throughout the whole process plus he looks after loads of artists that we adore and so we're ecstatic to be given the opportunity to join collective! In fact, when I saw Body Type open for Rolling Blackouts a few years back, they influenced me to start looking for a rock band haha. I can't believe we're now on the same roster!

MV: You havent played very many shows yet and i havent been able to catch any of them, do you plan to get back to playing when a vaccine graces us?

A: Absolutely!! In the meantime we'd love to play some socially distanced, seated shows. We can't wait to get back up on the stage!

MV: Whats one thing about Romero that more people should know about?

F: Whilst he is stationary behind the tubs, Dave happens to a rather exceedingly exceptional acrobat. His cartwheel/adobe form are second to none.

A: And that we're a group of dorks.

You can listen to Romero
<https://romeromelbourne.bandcamp.com> or on your preferred streaming service





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DETROIT CASE DISPATCH

Greetings from Detroit, Michigan, USA!!

If there is one central gathering spot where the city's underground punk scene thrives, its *Outer Limits Lounge*. When you visit Detroit, this should be one of your first stops. Here are 3 great live records from Outer Limits:

They Came From Outer Limits Vol. 1 (Outer Limits Lounge Records)

So this first one is a compilation album released by the bars in-house record label, all songs recorded at the venue from 2017-2019. It opens with the ripping punk of the *Deadly Vipers*, and ends with the easy-listening country rock of the *Kelly Jean Caldwell Band*. This record perfectly sums up what you might hear walking into Outer Limits on any given night.

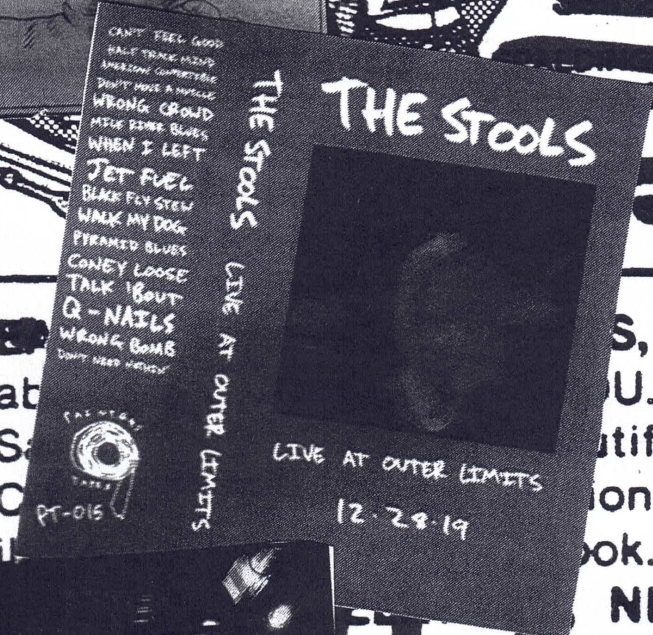
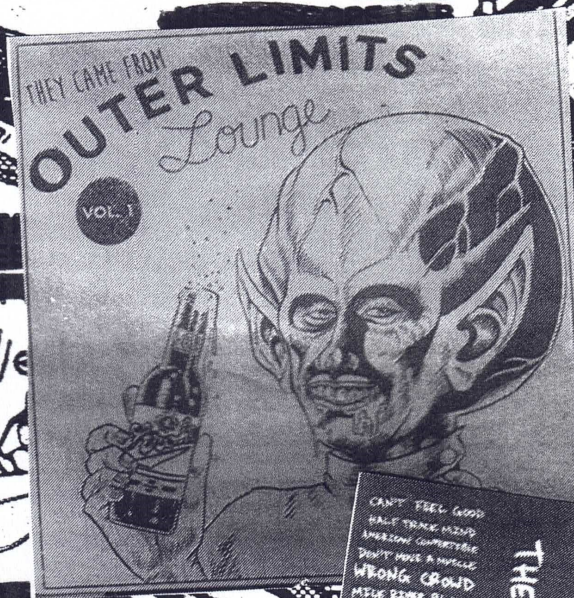
The Stools – Live at Outer Limits (Painters Tapes, 2020)

Probably the most high-profile live record to date that's been recorded at Outer Limits. This was a triumphant show for *The Stools* with support from local favorites *Zilched* and *Caveman and Bam Bam*. It's a high quality recording by the bar's sound-guru *Kirk Scarbrough*, and features a wonderfully stylized cover photo by *Shelby Say*, drummer for incendiary-garage duo *208*. The Stools are killer. They shred on this recording, and it's great to have such a well made document of their live shows, which is really the bands hallmark.

Milk Bath – Live in Detroit (Remove Records, 2019)

This one is basically a bootleg, but it highlights a ton of great unreleased songs by the band. *Milk Bath* have also probably played more shows at Outer Limits than any other band, and this is a cool document of the bands live offering. *Milk Bath* are a heavy punk 3-piece with undeniably groovy songs that just make you want to move. They are also part of the main crew of bands at Outer Limits that include *The Cheetahs*, *Wiccans*, *Yeji Boys*, and the legendary Detroit garage punks *The Hentchmen*.

by Brendan T (Remove Records)



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Fish Leg

Unfiltered emotion and intensity permeates all through Fish Legs music. A solo project from the Piss Factory and Zine Authority, Fish Leg danceable and loose riot grrrl band with drenched in an urgency and uncertainty as transferable and relatable as any isolation project can claim to procure

Magnetic Visions: How are you today? Have you done much?

Scout: I'm okay thanks, I've been working on some small animations because I want to make a fishleg video.

MV: That's awesome! I saw that post on your instagram, what song are you doing it for?

S: I'm going to do it for "A Single Sound" which has a sample from this news report about scientists recreating an Egyptian mummy's voicebox. Somebody dubbed in the mummy screaming and it made me laugh so hard I cried. I put it in the song because it was quite beautiful, a single sound magically sent through time.

MV: Ah I've seen that video! its hilarious! It's sampled from a Death Grips song. Since this is a zine, and you're one of the biggest zinesters in Melbourne music, can you tell me a bit about your history with zines?

S: I wouldn't be in Melbourne if it weren't for zines! I met my friend Tom who plays bass thru zines I was making when I still lived with my parents in Sydney. Tom asked my band to play Festival of the Photocopier and that's when we first met. I eventually moved here for art school because I felt that so much was happening here with music, art and zine stuff. I've met some of my best friends thru zines and music

MV: That's such a great story! had you started Piss Factory (the zine) before then?

S: Yea I had, I started in 2012 in my bedroom. I had some bad times and it was a really good thing to focus on

MV: I've found the same for this zine! do you find a sense of comfort in creating art? wherever its drawing, painting, music, videos ECT

S: Yeah of course, it's the only thing that really keeps me going. When I went to art school you had to dedicate yourself to 40 hours, 5 days a week and it really made me realise that's how I want to live my life. Art takes discipline and courage and makes you happy. It's how I process everything. So everyday I wake up and I'm excited to make things. And if I feel shit, I make things to keep going.

MV: Tell me a bit about the name Fish leg, where does it come from?

S: I've always been interested in history and evolution. I made a short film about a character called fishleg, which was me in a paper mache fish costume with my legs sticking out. You can watch it on my website if you're interested. (rachelbutton.net) Fishleg comes out of the river and goes to the Tote but is anxious and flummoxed. I like the idea of this scientific model, our evolutionary ancestor who is just a picture in a book, coming to life. Fishleg isn't an inbetween state, he's a subject all of his own. I think about all the crazy stuff that's happening this year and i can't believe it, were just fish who started walking, we're animals who got too big for their boots. We should have some humility.

MV: Is that theme of humility something that has carried over into the music of Fish Leg?

S: Yea definitely, like taking what resources you already have and working with it- I don't need fancy or expensive things to make fishleg music. It is what it is, and hope that it shows that other people can do it too.

MV: What are you using to record Fish Leg stuff?

S: I use a Behringer USB interface I bought from my friend, then just plug my guitar/pedals in. I have 4 housemates so I didn't wanna be blasting my guitar all the time. I have too much anxiety for that. I just use audacity and plug straight in. I got a volca drum machine recently so that's been enjoyable as well.



MV: How has writing for Fish Leg been different to your other bands?

S: Fishleg is new and less people know about it, so I feel more free to make mistakes and experiment. I've been using the drum machine a lot more, and also trying to do different vocal stuff. I wouldn't call myself a singer but I wanted to do lil harmonies and stuff. I don't know how it's going to be live, I think it will be a lot different to piss factory. I might do loops and things, I have to start trying things out soon if venues open again.

MV: What have been some big influences on the fish leg sound?

S: I listened to a lot of The Clean during lockdown, also Terry for that jangly sound. I still think The Whip by Terry is one of the best songs ever. I love Total Control. I love Sneaks, she blows my mind. On her first EP it's just bass and voice, it's so amazing. My friend sent me this voicemail of him singing to Brian Eno so I went back to Brian and really got into Here Come the Warm Jets. I usually put my tone right up but this time I made it really fuzzy, you can hear it in Housesit, it's not something I'd usually do. I was really excited when I listened back to that. I listened to a lot of Omni and also Shitkid from Sweden. Also Beak> who make me feel weird and good.

MV: What future do you see in Fishleg? what do you want to do with the project?

S: Oh god hopefully the world holds on for a bit longer. I just want to play shows and have a nice time. I'm doing my Masters of Teaching next year so hopefully I won't be too weighed down with classes. I just want to become a better musician.

MV: I mean I think you're already a good enough musician. What parts do you feel like you need to improve?

S: That's so nice of you, thanku! I think I'd just like to get better at doing more precise things onstage like looping without losing the energy of the moment. I really want to learn drums as well. I can play one beat at the moment, lol.

MV: Are there any plans for a physical release of the fish leg stuff?

S: Not at the moment, I don't have enough money. At the moment I'm happy with bandcamp. Its so immediate, one second it's private, next anyone can hear it. I wouldn't mind doing a tape at some point. Maybe the next album.

MV: Is there anything else you are working on? Non musically related

S: Oh man isn't everything music related ?? I've been going on nice walks. I like eating bahn mi, I would say I have a passion for coriander

MV: Alright this is off topic, but what are your thoughts on cucumber in a Bahn Mi?

S: I think it adds extra crunch and delicacy. I'm all for the cucumber

MV: Well thats the end of my questions, is there anything else you would like to say to the people out there?

S: Thanks heaps I enjoyed this. Just wanna say cheeri-o to all the nice people out there

Listen to Fish Leg at fishleg.bandcamp.com

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METDOG

The inevitable technological takeover of modern life, apathy and hatred towards the billionaires and their companies/countries that control those below them and a desire to give in and rebel. Those are some concepts ive self-prescribed to Melbourne canine rockers Metdog. A weird sample and genre bending three piece that came into my life unexpectedly when they at the last minute filled in for Gonzo at the last pre-covid show. In a nice connection and season finale to my year, Metdog were the first band I saw after sitting in my room alone staring at a computer. How fitting! Of course I had to chat!

MV: What's your blood type?

Darcy: I don't know, I think it's A+

Solomon: I don't know

Will: I think O, I'm rare man

MV: Tell me a bit about yourself, how you got into music and all that

D: I used to have to catch the school bus for ages, so I would just listen to rock music on my Ipod

S: I started playing drums when I was 6, and I don't know. Just kept going from there

W: I met Darcy, he introduced me to real rock music. And I started to play rock music, with Darcy

MV: What sort of real rock music?

W: Punk, more recently know as Egg Punk. That's the better rock music

MV: Why did you guys want to start a band together?

D: I didn't want to start a band with either of these guys initially, but I just started jamming with a bloke and it just happened, you know? They were just in my circles and they came in. it works out well

S: I got rocked in after the fact, I was a latecomer to this hot rock group

MV: Were you there for the Retreat show?

S: Yea I was man

MV: Lets talk about the new synth player, hows Scott been going!

W: Terrible!

D: He's really good at synth but he's a bit of a dud bloke to have around the camp!

S: Shittest cunt, brings the vibe down straight away

W: Vibe killer man, he likes trap music!

MV: You tend to write a lot about supermarkets in your songs (Aldi, Unexpected Item In The Bagging Area), why do you like supermarkets so much?

D: Well I just go to them a lot

S: They Fund coal! That's fantastic!

D: You just have to go to them all the time, that's just it

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MV: You just like to write about the mundane world?

D: Yep, the everyday life. The ins and outs

MV: Also about emails as well

D: yea I spend a lot of time on a computer as everyone does

MV: Is that for your job?

D: Nah its for uni mainly

MV: That songs coming up on the new EP, what can you tell me about the EP?

D: Buch of songs recorded at the home studio, Red Rocket Studios. Laid down the drums with Will and then me and Solo just tracked everything. All the synths, the geets, the dirty vocals. I'd say its an iso project

W: Definitely an iso project, theres another project that's an iso project. Its all in isolation! We're isolated all the time!

MV: You guys were on the Blow Blood comp as well right?

D: Yep, loved the first one and was keen as to pipe in for the second one

MV: Who's releasing it?

D: Angry Dog Records in Wollongong

MV: You guys just played a live show, one of the first since March. How do you think it went?

D: A bit hard to gauge since everyone was sitting down and someone (Billiam) was yawning. I think it went alright, a bit slop as always but it was fun so that's the main thing ey

S: I'd give it a 4/10, pretty sweaty

MV: Do you want to keep moving forward with gigs when its regular?

D: yea! I don't want to get a real job really, I just want to play gigs but that wont probably happen

MV: Just want to do rock and roll for the rest of your life?

D: For the foreseeable future

MV: Why do you think people should care about Metdog?

D: People should do whatever they want I suppose, and hopefully they want to care about Metdog.

S: Put your time into something important, fuck Metdog!

W: I mean, I don't know. They should just listen to it I guess. They should care if they want but they don't have to. It would be nice if they did

D: That be wrong if they didn't

MV: Any other passing thoughts?

D: Whats the deal with that purple bloke from Mcdonalds?

S: Le Pine have a 7 inch coming out, get ready for it

W: Metdog Blues tape one month from soon. Possibly



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Meat tray raffles and punk rock: The Unknown's debut LP 'Nothing Will Ever Stop'

by Max Melit (The Stew Zine @thestewzine)

It's COVID-time, so the gig is seated, which is an awfully strange set-up for a punk-rock show, mind you. The Black Bear Lodge has a low-ceiling and narrow, but long floor-plan which greatly benefits loud, in-your-face music. Subtly and complexity can work here, but fast, amplified and eight-beats before you came works better. The Unknowns are playing for the first time in a pandemic world, and their vocalist/guitarist Josh, mid-solo jumps into the chair-bound, semi-socially distanced crowd. 'Not even a bloke eating a bat in China will kill punk,' I think, as slightly bewildered, but very enthusiastic spectators offer him a seat for fear of being told off by bar staff.

The Unknowns were lucky enough to be saturated with good tunes from a young age. As weasly teenagers, they can be seen on YouTube playing charged rockabilly to a sizeable pumping crowd of other juvenile coastal delinquents, complete with parents filming from the side and girls jumping up and dancing on-stage. They went on to cut their chops "playing covers of Gene Vincent, The Pretty Things, early Stones and Eddie Cochran" to full-time drunks in no-name pubs up and down QLD's coast.

You have to look no further than Sid Vicious covering Cochran in 78' to find the intersection of modern punk with proto-punk's roots in rockabilly. The Unknowns are direct descendants of this blend, keeping rockabilly flavours in their otherwise decidedly 70s Aussie pub/English punk-rock blend. Their sound is honed against scoldingly hot chicken parmesan's, shitty PA's, house beers and above all a great taste in music.

The Unknowns debut LP 'Nothing Will Ever Stop' shows them as loyal, sincere, and conscientious practitioners of the attitude and palettes of rock music's most pure and effective acts. With a rub of The Chats (Eamon one of their biggest fans/friends) in some of their lyrics, The Unknowns otherwise bounce between infamous Aussie punk/pub acts in Cosmic Psychos, The Saints, and Scientists and more American/English-based punk in Wire, Sex Pistols, and Ramones.

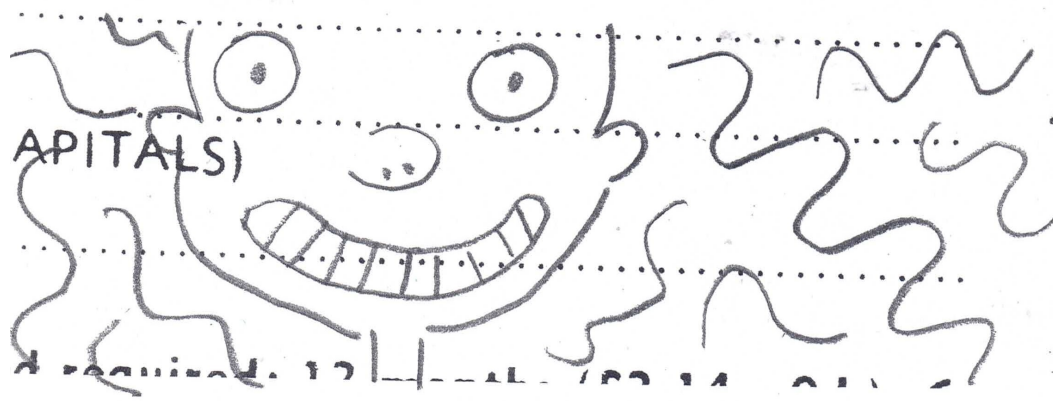
The pre-flight checklist of a good punk album takeoff is all ticked -- short songs, all instruments tracked live, recording taking around a day, raw edges, and songs about kissing girls. The Unknowns distill years of grinding, hour long trips from coast to the city into a 12 track rip roarer of an album. Some highlight moments on the album include 'Millennial Rock' with one the thumping-iest rhythm sections of the album backgrounding one of the punk-iest vocal parts. On top of The Spits inspired 'Ohh Yep', and the sincere 'Would You Wait For Me' (question mark excluded) The Unknowns don't deploy any musical sleight-of-hand. They call themselves a punk band and you get what it says on the tin.

We may be too saturated with distorted pub-based tunes in Australia to appreciate the finesse and love which goes into such an LP. It's not post-anything, it's punk music made by a trio of young guns who like punk music, and such a dynamic can be easily overlooked in an age where it feels like every band who plays punk music has an old synth and insanely ironic, detached lyrics. Bands around the world try to imitate the unique sounds which stem from \$10 jugs, meat tray raffles, and sticky floors, but it takes a band sincerely steeped in such an environment and culture to produce a sincere representation of it; decidedly unpretentious, adolescent, honest, and rockin'.



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THE SPITS

The Spits are the past, present and future of music and will always be, 20 plus years spewing pitch perfect futuristic punk setting the blueprint for all to follow. Like a science fiction Ramones straight from a 60s B-Movie, the groovy tunes of The Spits change lives every single day. And in a year as awful and disgusting as 2020, they come back from the grave to deliver their best fucking work yet.

Magnetic Visions: *Hey Sean, how has The Spits world domination plan been going?*

Sean: Howdy sir! Well we've been wrapping up this new album due out Oct 30th.

MV: *When did you first discover your love for music? What records made you decide rock and roll was for you?*

S: Ya know it started with me growing up listening to Doo Wop then receiving an AC/DC tape in the mail at the age of 12!

MV: *When did you first start writing songs? What was the first song you wrote that you were truly proud of?*

S: We started writing back in the Spring of 91 in Seattle. Our first song was Night Rider which was about the movie Mad Max.

MV: *The Spits started in 1992, tell me how all you guys met*

S: We all grew up in the same small town in Michigan.

MV: *What is the story behind the mysterious self titled Spits 7 inch? (heres a pic of it i found online)*



S: This is one of the many covers we made for our first self release single. We made five different covers for that 7in.

MV: *Do Spits songs have any deeper meaning to them? Do you write songs around any particular concepts?*

S: The concepts for our songs come from life experiences, books, movies, being outcasts and heart break.

MV: *What instruments are you currently using in the band? Do they have any stories associated with them?*

S: We've always have managed to have Peavey gear in the house. It's what all the rockers around our home town used back in the 80s. They're tough, loud and scream for a good price! I started out playing a no name guitar and the nut broke so I put a chicken bone on it and carved little grooves for the strings. HA, that guitar ripped!

MV: *Walk me through a typical Spits rehearsal, what hijinx are usually bought up?*

S: Arguments, excitement, whiskey, but actually we really don't rehearse.

MV: *Are you a big science fiction fan? I notice a lot of Spits imagery comes from those sources*

S: Well we love sci fi! We love the unknown! And it makes for good art, right?

MV: *I remembered seeing some photos of action figures you guys had made as merch, was this something you did or am i misremembering?*

S: No this is one of our popular items on our gutter gear line. We make all of our merch in house with love and cheap foreign materials ...

MV: *You run Thriftstore records to release a majority of your records, why do you guys run your own label? Is it to maintain a sense of independence?*

S: We are very lucky to have such a loyal fan base. That allows us to put out our own record and be independent.

MV: *You always seem to have incredible theatrics when playing live with all of your costumes, whats been your favourite costume set up?*

S: Bob Marley And The Reagans, Kops And Convicts, Heavy Metal Vampires, Sheet Guys.



THIS THE 11

MV: Whats been the best and worst Spits show? What made these shows memorable?

S: It's kind of hard to pick the best and worst after 25 years, but a memorable show was on an Native Res in Canada called Naughty camp. It was a huge punk fest out in the middle of nowhere Canada! We decided to take acid and wild mushrooms before we went on. Well we kept getting bumped to a later slot and bam we were straight trippin! I walked across the stage playing a song and when I got across I looked down and was playing air guitar! I looked back across the stage and my buddy Bones was holding my guitar up in the air and laughing! We got voted the most fucked up band in Canada. We only played three songs before walking off stage ha!

MV: Have you ever toured Australia? Do you think youd ever come over here? (post covid of course)

S: No, we haven't! We would love to head out to Australia! We never have had a solid fan base there until recently. I think we can make this happen!

MV: Your new record is your first full length since 2011, are you nervous to release it?

S: You know, maybe a little? But actually we are more excited to finally put out another set of songs.

MV: Erik Nervous helped out a bit with this record, how did you meet Erik and what was it like to work with him?

S: He helped us with recording. Great dude!

MV: Tell me a bit about the songs on the new album, where did they come from? What are their stories?

S: They come from real shit man!

MV: Theres a case to be made that you are the most influential punk band in the past 30 years, how do you feel about The Spits huge legacy and impact?

S: It shocks us to hear that! Really? Well, when I hear a band cover one of our songs it blows us away, we feel honored! And we would like to thank all of you!

MV: What are some modern bands that you enjoy?

S: Lost System from Grand Rapids Michigan
Timmy's Organism from Detroit Michigan
Human Eye Detroit
And a shit ton of others.

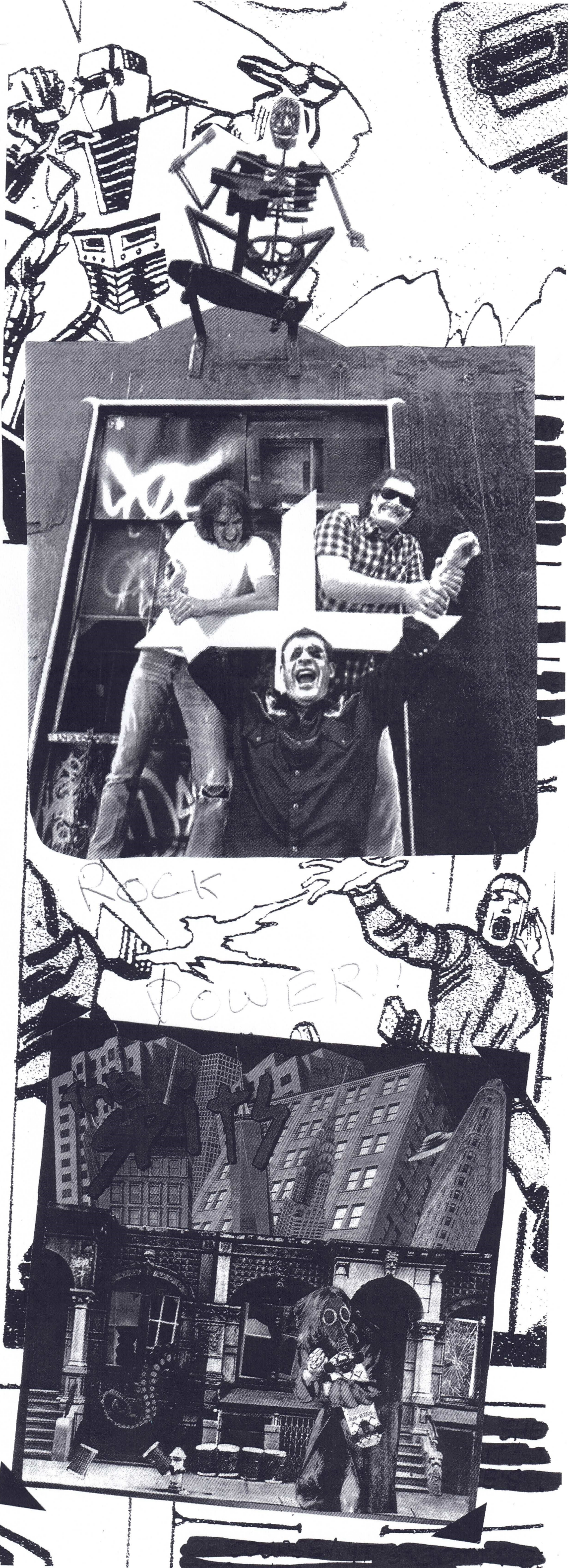
MV: What does Punk mean to you?

S: Old CHIPS episodes, drinking 40s in an alley and you know stuff.

MV: Finally, what are you going to do after this interview?

S: Drink 40s in the alley! AUSTRALIA RIPS!

The Spits is out RIGHT NOW on Thriftstore Records. Have you heard it?



cherry cheeks

Discord received an influx of activity due to the COVID-19 lockdown, prompting a lot of punks to share their projects through the app. And by chance, this is how I discovered Cherry Cheeks. Since then it has become like a soundtrack to my personal quarantine lifestyle. Cherry Cheeks is a solo project that our Floridian friend Kyle Harms started during the quarantine. 2020 hasn't even ended yet and he's already released three EPs and is still making wacky and relatable synth tunes!

Interview and words done by Strigi

Magnetic Visions: Who (or what) in the world is "Cherry Cheeks"?

Kyle: Well, first and foremost it is the name I use for any work that I am exclusively responsible for writing and recording. The name itself is just a reference to the filters used by many on social media platforms, some may be familiar. Basically just filters that put little cherry emojis on your cheeks. There's no real significance to it beyond the fact that social media does play into the subject matter that I tend to write about.

MV: Is this your first solo project?

K: I would say it is my first solo project in the sense that it is only project I have ever done any official releases as.

I have been writing and recording (and very occasionally releasing) music the same way for a long time and can say that up until this point I had a real sense of imposter syndrome when it came to my music. The feeling that my material was not worth others time was and is something that I have always struggled with.

This project was sort of a way for me to break through that barrier in my creative life.

MV: What other creative projects have you been a part of?

K: In the orlando scene, I always found my role as the drummer for many bands, though typically none of them were projects I had a creative role in. That was another driving force behind me writing and releasing this music. I really wanted to have something that was mine and that didn't carry the feeling of limited creative involvement. I've always loved playing for other people's projects and doing my best to be the musician they needed me to be, but ultimately it's just not as satisfying for me in a creative sense. The most recent band I had been active in is my best friend's band, Problem Pack. Though recordings are sparse, we were playing plenty of shows before COVID-19 became a part of our lives.

MV: You've described Cherry Cheeks to me as being on the border of Synth Punk and Synth Pop. Where does that place you in your local scene?

K: I definitely consider this project to be on the fence of various genres. As far as the local scene goes I am lucky that the scene in orlando is very eclectic. It borders the big and small city feeling and the music scene here, though smaller than some, is very keen on promoting new and different projects. Right now there really isn't much of a scene because of the COVID-19 epidemic. The reality is that I can't play my music live at the moment, though I've gathered a band to do so. I've had great reception on the recordings, though, and that has been very positive for me.

MV: You've been churning out a lot of songs in a short time it seems. I'm impressed that you've managed to avoid creative blockage! Tell us how you stay motivated to keep producing material.

K: What really makes it easy is just the fact that it is second nature to me at this point. I have been a geek for recording music since I was in my early teens. I even went to school for audio electrical engineering. It took a while for me to find my voice and a sound i liked. Once I did, though, having the knowledge and tools to record it as efficiently as possible really helped. It just makes it easy to translate whatever idea pops into my head into a recording. I have a habit of coming up with songs in my head for the things i do in my day-to-day life. Almost like...theme songs? Sort of like that. It's often the case that I just end up liking the theme song i am coming up with in my head while I do a my day to day tasks, and seeing how I can translate it into a recording.



MV: How has living in the age of COVID-19 and the lockdown affected the direction of your music?

K: I would say that living in lockdown has given me the time and focus to actually work on my music. I think, like many people, I had a bad habit of placing my social life above all else, despite the fact that it really wasn't working to my benefit in any way. Now, missing that aspect of my life, I really only had time to record music. I work from home as a system administrator for a datacenter, which undoubtedly adds to the convenience of it all.

MV: What is the inspiration process like for you? How do you go from ideas to recordings?

K: It can really vary but I find that I often end up recording my best material in periods of manic inspiration. It's hard to explain but there's almost a cycle to the confidence I need to write and the creativity that enables me to do so.

It can be influenced by all sorts of aspects of my life. Often times, it's just when I feel most comfortable with the absurdity of it all.

MV: The nature of your music to me seems fun and upbeat, even if the subject matter deals with everyday drudgeries like working a minimum wage job and living in a cop-infested world. What do you do in between song writing to nurture that creative spirit?

K: I'm glad you mentioned this because it has forever been a theme of my music and my life. I do really believe in the absurdity of life. Embracing that in my music expresses itself with (musically themed) positivity, juxtaposed by the reality of our many of our lives, which for a while now has been grim. I like music that is fun and chaotic but retains pop sensibility. Music to me is still a form of stress relief. If I can turn my problems into a fun pop-centric song, it just reinforces that absurdism that I feel has become an integral coping mechanism for me. I have a pretty intense anxiety disorder, and the idea that it's all absurd provides me a lot of comfort in life. I think that it's something a lot of us are feeling right now. Keeping that inspiration going involves me consistently questioning the validity of the things I (often arbitrarily) decide have weight in my life.

MV: Tell us about how you record for this project.

K: Up until my latest EP "Therapy", I was solely responsible for every aspect of my music. This is still mostly the case with the new EP, but I decided to involve my friends in the recording process. I'm really glad I did, too. I make no point of hiding the fact that I produce my material in a digital environment. A big reason for that is because it makes it so much easier for me to take an idea and immediately record it. Typically when I start a new release I will craft a sort of sonic palette that I want to work with. This becomes my blank slate for the actual content I end up writing. It's a somewhat tedious method, but it works for me and makes the process of turning an idea into a recording much easier.

MV: Do you think you'll continue this project once the lockdown ends or do you see yourself collaborating with other folks?

K: As much as I enjoy writing and recording music all by myself, I really do love working with others. I don't think I'll stop writing stuff on my own, but I do look forward to working more with my peers, whether it is locally or abroad. I think one of the things I've enjoyed very much as a result of this project is the fact that I have had the pleasure of becoming acquainted with all sorts of new people of various backgrounds and nationalities. It is really amazing to me the passion that so many people have for others' creative ambitions.

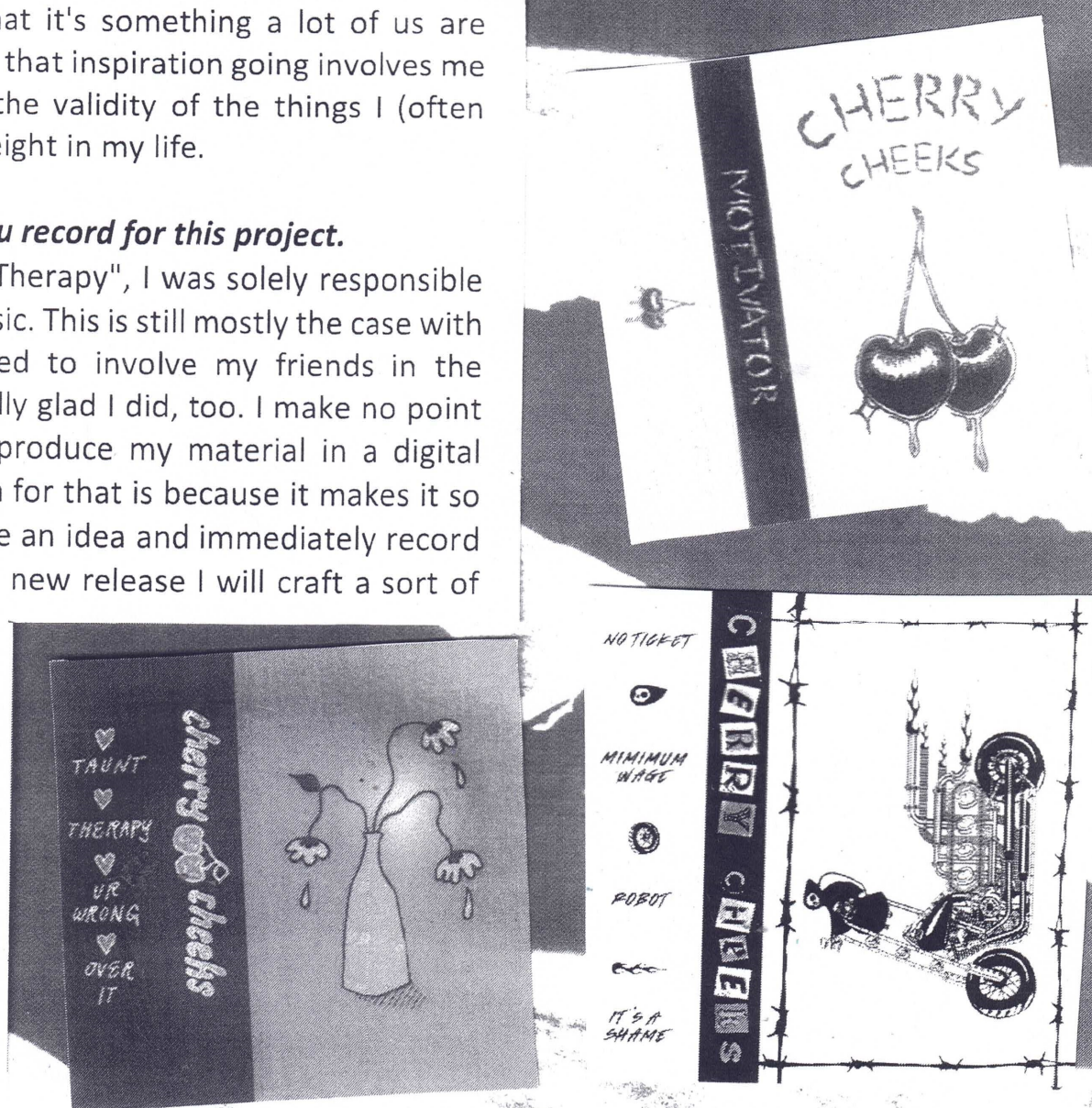
Being able to connect with these people has really opened my eyes to the fun that can be had with collaborating with others.

MV: Have you thought about what a Cherry Cheeks live show might look like?

K: Constantly. There's a certain excitement that comes with translating recorded material to a viable live performance. I mentioned earlier that I do have a band lined up, and I often think about how to best translate my music into a live situation. I love the performative aspect of music and am very much looking forward to being able to perform this material with a live band.

MV: Any last words to the public?

K: Of course I'd like to thank anybody that has taken the time to listen to these EPs. It means a ton to me, really. Otherwise, all I can say is keep on listening and supporting your local musicians. There's a lot of talent in this world, exploring it is so much fun and provides endless inspiration. Looking to the future, me and the other cherry cheeks members will be working on a full length release that we are all very excited for.



Lung Leg

Something about the cover to Negative Delinquent Autopsy just grabbed me, the image was striking, and the name didn't leave. Then came the sound, the screeching melodic genius backed with a sense of snark and anger that was unmatched, it blew my mind into a bunch of small pieces and I don't think I ever recovered. Lung Leg still sound like the future of music to this day, the energy that radiates of their records still blows my mind everytime I listen to them. It was truly an honor to do this interview

Magnetic Visions: How did you first discover music?

Annie: School, same as yourself. You're going back a few years mind you, we're quite a few years older than you. Some people at school who were into similar things to me and we'd start going to gigs. There's a place here called The Barras and it sells second hand stuff, and I had a friend who had a record stall there and then ended up working for him, so I had a choice of all the second-hand records coming in. John Peel of course was a big thing over here

Jane: I guess for me the first piece of music I heard that sort of struck a chord was at an aunt or uncles, they had one of those compilation albums from the 70s and it had one David Bowie track on it. I think it was Ziggy Stardust or something. And I remember hearing that and being aware that's something that's really interesting as opposed to hearing Muzak

A: I've got an older sister as well, she would be buying the Bowie albums and bringing bits and pieces in. She was a bit of an old goth so I wasn't into quite the same stuff but there was always music in our house

J: And my big brother who is John from Yummy Fur, he's 20 months older than me so I always had access to things he would bring to the house anyways so I guess for a good part of my teenage life I didn't need to explore too much because I already had a one-man library in my family

MV: What were your first impressions of punk in general? When did you start getting into more obscure and out there music?

A: I think for me it was working at the record stall, there was a guy there who was 10 years older who knew all this really cool stuff so he was like "you would like this" with things like The Raincoats and Delta 5, and you would buy something and go back the next week and say "give me something else that sounds like that".

I ended up working at his record stall and from there I was just learning all the time cause you would get all the weirdos coming up every Saturday, just hanging out and buying records and that's how I got to know people like Jane and John and people like that. You'd know what clubs and gigs they were going to so you'd arrange to meet up and stuff

J: and we all sort of learned from each other, because when you're a kid and you start liking different types of music, you quite quickly got ostracized from anybody I was hanging about with because they just didn't understand why I suddenly had gone from being a vaguely regular kid to dying my hair black and dressing differently. So that obviously leads to everybody congregating together who are all the same don't they? Annie is from Glasgow but I lived in the outskirts at somewhere called Blantyre and we used to go into town to meet people and we'd just decide to get the train back and we'd just party at my house for the weekend until my mum came back and then we'd run about for two hours and try and tidy up (laughs). Your gang just slowly builds doesn't it? And then out of that, obviously if you're interested in music you're probably gonna want to start making music which is the next phase of it, or doing something with music even if it's making a fanzine

A: You'll just form a band to be the support band because there are no support bands

J: (laughs) It's the old tried and tested punk aesthetic, from seeing punk bands and little underground bands it gave me the confidence of never having had a music lesson in my life to decide to try and play an instrument. I would go see gigs and watch all the female bass players like Sonic Youth and The Pixies and Julie Cafritz from Pussy Galore, sitting and watch her playing bass on a guitar and think, well that kinda looks doable so I'm gonna give it a go. Most people can hit one string



MV: I saw you were posting about a band before Lung Leg called Snagglepuss, can you tell me a bit about this band?

J: For me, Snagglepuss was the first band that I ever joined, just two of my male friends were talking about starting a band and I just sorta said to them "I'll be in that band!" and I just talked my way into it. It was me and three guys, and slowly people would leave. So, one of the boys was leaving and Annie was in We Are The Men, an all-girl band and we were friends and I guess I just said do you want to do this? I can't remember

A: Yeah, I didn't even have a guitar and I said "yeah I could do that!". A guy in my work said that he would sell me a guitar for 25 pounds. I'd never played a guitar, that's why I bought a distortion pedal because I thought if I do that I can get away with it. At the time I'd go to my boyfriend and say "can you teach me how to play a chord?" (laughs). That was it, learn The Ramones and never look back

J: Snagglepuss was a band formed with the influences of you know, more hardcore, No Wave sort of New York music. You didn't really need to know how to play very well. I guess for me and Annie it was our school. Just to learn how to be in a band.

A: Yeah, and I think from that it was about getting over nerves and things. Although I'd played in another band I was very much in the background and had replaced a different violinist. I was just kinda ripping off The Raincoats I guess, a very poor punk version. Snagglepuss was the start and we'd enjoyed that so much, but the guys sometimes were a bit of a pain so it was a conscious decision to try and get girls in the next band

J: I can't even remember!

A: Yeah, I remember that, cause we had to get John in to drum at one point and that was the last kind of line up. So, we decided to get some girls and try it to see if it's different cause we'd been listening to a lot of girl bands at the time. We were inspired by that and thought why not!

J: Yeah, I think I remember like at my 19th birthday I had an existential crisis and I just felt like Snagglepuss just wasn't how I wanted to base myself (ha-ha) we obviously had the feeling that maybe what we wanted to do was be a bit more poppier or something?

A: Yeah, some catchier tunes I guess within all the chaos

J: I guess because it was a different type of scene. Snagglepuss was involved with the Glasgow Music Collective which was much more sort of crusty type of scene. A lot of dreadlocks and stuff. I also felt a bit too glam for that scene, I used to feel like the crusty girls hated me.

MV: I absolutely love the story of you just picking up a guitar and just figuring out how to play it! It's nice to know that lineage goes back to all the early 90s bands

A: Well there's a video actually of us at the first Snagglepuss gig that I had played and the last We Are The Men show. We're gonna be posting lots of videos on a YouTube channel. It's hilarious, you could just see how nervous I am in it. And then we did a cover of a Shonen Knife song but we couldn't work out the lyrics so we just sang White Flag, White Flag the entire time!

J: I've noticed actually, we did that a lot. A lot of our lyrics are quite repetitive purely for the reason that A) We're lazy and B) We sometimes just didn't think we were great at writing lyrics even though I think in hindsight the lyrics are great, but I think a lot of female music has a lot repetition in the lyrics and vocals but it actually lends itself to it because you know, if you're repeating the first verse as the second verse, it adds a sort of easy familiarity to the song. I used to be embarrassed and think "oh god, we should've written a bit more lyrics for that" but I think it sounds fine. How many words do you need to listen to?

MV: Sort of in the vein of Less Is More?

J: Yeah! The same goes with the music, we're all self-taught. None of us are going to be virtuosos so it is going to be just a few notes but used really well. Obviously, we managed to put a lot of notes in our songs but that was just writing a little run and realizing that would be the song

A: I mean a couple of the Snagglepuss songs were the first couple of Lung Leg songs as well, we nicked them because obviously we'd had a part in writing them. Eek! was a Snagglepuss song

J: And that's definitely a case in point of lyrically less is defiantly more. I mean that's a one-word song. That's minimalism!



MV: I presume your name is taken from the American model who was seen on the cover of *Evol of Sonic Youth*, why did you choose to name your band after her? Did she ever find out about the band?

J: Well for me personally, I just absolutely adored Sonic Youth and I adored that cover. When I first saw that cover I probably would've been about 15 and that's quite a wild image of a woman to see when you're a young punk girl. She was obviously a punk goddess. I think we were just struggling for a name and I just sorta said "well what about Lung Leg?". For us the name Lung Leg has a familiarity to it because we knew who Lung Leg was but I think it was quite funny for other people who didn't know who Lung Leg was and they'd be like "your bands called lung leg?" (laughs) "what is that?". I don't know if she found out but Sonic Youth obviously found out

A: There was a bit of time as well when we were watching Richard Kern stuff, obviously we'd watched *You Killed Me First* and different things because we liked Lung Leg but that was all prior to the band. I think it was you who suggested it Jane? I can't remember

J: I think it was me because I could imagine I probably loved her the most. I've noticed almost every band I've been in is always named after someone, I don't have any original ideas (laughs)

A: But as well at the time it was all underground and you never thought you'd get a single. It's not like today with digital stuff, I mean you would love to but you didn't even think that would happen because it didn't happen often to wee bands and your band maybe lasted a year and you'd start a new band. You never thought that people would be like "oh is that to do with Lung Leg the actress?"

J: I don't think we had any other suggestions on the table

A: I don't think so, I think it was just do you want to join the band Lung Leg when you were asking the others to join. That was it

J: Well it was really virtuous because, the number one bit of advice I'd give to any young band is if you have a band or someone that you kinda hero worship then name your band after something to do with them, generally it will get back to them. Because you know, they'll be flattered by it and so there's a good chance that you will get to meet your hero because you named your band after them. Because we got to play and hang out with Sonic Youth and the reason we got offered gigs with them was because they'd heard of this weird band called Lung Leg and they were intrigued. So that's a bit of top advice kids

MV: The more I dig into the Glasgow scene from the 90s the more I find incredible bands, what were some of your favourite bands from the time?

A: Well obviously Jane's mentioned Yummy Fur, we used to tour with them a lot. Quite similar I suppose to us in a lot of ways

J: Country Teasers, Male Nurse, Nation of Ulysses, Bis. Pink Kross were an amazing all girl band, they were based on Red Kross but a sort of girl version, they were fantastic

A: We toured with them a lot, Space Kittens was another girl band

J: Sally Skull were part of the whole scene in Glasgow

A: Lugworm which Jane sang vocals for, that was another excellent band

J: The Karelia who went on to become Franz Ferdinand, Trout

A: Dick Johnston was another one Jane was in. I absolutely adored Dick Johnston

J: I played drums in Dick Johnston and we had two guitarists, no bass. Just really noisy, I remember years later when I first heard The White Stripes I was like "That's us! They did it better!" Really garagey, we were quite influenced by a band called Doo Rag. Our first practice with Dick Johnston, I didn't have a drum kit or anything so I just got some pots and pans out of Philippa's kitchen and just played drums on Pots and Pans and that sounded good, but then I did get some drums

A: I mean there were almost two fractions in Glasgow at the time and we were playing with the more punky, poppy bands like us. And then there was the kinda more mature stuff like The Delgado's and Mogwai. We played with Mogwai early on.

J: All the bands that got signed and now make money. For us it was just all people whom we hung about with

A: Part of the thing was, there was a pub here in Glasgow called The 13th Note and it was run by Craig Tannock who bought in a P.A. system, a drum kit and amps. So, you didn't even need equipment to play a gig, and you could just turn up and play. Alex Kapranos from Franz Ferdinand (although he wasn't in Franz Ferdinand then) was the booker, so you would just say "Alex, get us a gig I've got a new band!" and he'd go "right, you can play here next Tuesday". It was just a whole roster of different bands; some bands played every week and went on to do stuff or some played one gig and that was it. Another band that comes to mind was Trout, they were amazing and there isn't even much out there by them.

J: For us it was great because we were all getting job seekers or whatever it would be called back then, so for us it was a night out. We would play, we would get a little bit of money, we would get beer and we could get all our friends into the gig, it was usually 99p. It was our social life wasn't it? It worked out well



MV: You released a demo in 1994, it's nearly impossible to find online, what is the story behind it?

J: We were speaking about this the other night because we don't know where that demo is. We don't know anyone who's got it. But we recorded a demo at Practice Pad in Glasgow, it was so funny, The engineer came in when we were getting ready and said "do you guys want to tune up first?" and we were like "we are in tune, this is the song" and he was like "are you sure?" and we had to say this was how the song sounds, the notes are crazy and not right but they sound great. Annie can't even remember it but I know we did it.

A: I can't even remember the demo! We can't find any of them, I don't know where they've gone

J: Where did you see that?

MV: I saw a listing for it on discogs, there was no rip of it anywhere. I've been trying to find it because it's the one Lung Leg thing I haven't heard.

J: Maybe mention that in the interview because it would be good to get it because we are kinda discussing at the moment releasing something with Nathan who's from The Gossip, he's got a record label called No Town. So, we've been talking to him about maybe releasing something that's unreleased, and the demo would be fab but obviously Annie can't remember it and no one knows where it is

A: I can remember doing something at the practice pad with Richie, is that the one?

J: Probably! It was a little cassette. I can't remember what the cover was but we definitely had it. But we recorded the 7 inch quite shortly afterwards so we probably didn't do much with the demo because we had a 7 inch by that point

A: Yea probably, I'm getting it muddled because Rhodri Marsden and Kev Burrows who were in Gag and The Keatons said to come up to London and we'll get you some gigs. And we did a tour of London for a week, basically we played five or six nights in London and recorded the 7 inch, and that went out on Piao. Why have I not got a copy of the demo!

J: It's quite an interesting little thing isn't it, someone probably has got it. Let's try and find it!

A: Thanks for reminding us Billiam!

MV: I'm just as eager to find it as you are, if you ever reissue it I'll get some copies into Australia for distro

J: Well as I said, we're gonna put something out anyway in the not too distant future. And there's also gonna be the Snagglepuss gig thing we've got that's getting put on a little cassette on No Town Sound. It's just a nice live gig

MV: What was your favorite gig you ever did with Lungleg?

A: I don't know, there's so many really. Sonic Youth was a standout, they say never meet your heroes but it was amazing and it was a real turning point for us because we adored The Makeup and they were supporting them as well. So, it was us, The Makeup and Sonic Youth. And we got to stay in a B&B, we had an angry landlord and we smuggled about six of our pals into each room. They came down to Manchester with us for the show and we smuggled everybody into b & b and got them guesties and it was just all of your pals at the gig and it was amazing. And then meeting Sonic Youth and The Makeup and then we met John Loader, it was quite a phenomenal evening

J: I think for me, before the Sonic Youth one. Playing with Free Kitten which is Kim Gordon's offshoot with Yoshimi and Julie Cafritz from Pussy Galore. I think just actually having access to it and playing a gig with Julie Cafritz for me was like the level where I thought "this is just amazing"

A: Another amazing gig we played was with Bikini Kill

J: We toured America, the first night we played in Washington DC was with The MakeUp and Fugazi. Meeting Ian MacKaye and more sort of people we look up to. So that was amazing

A: I mean we had played with Fugazi in Glasgow and that caused uproar because a lot of the guys that were in bands wanted that support slot and we were given it and they were raging

J: Obviously because they were very supportive of feminism and riot grrrl, and women basically so they asked for it. And also, we were a great band so why not, I would've wanted to be at that gig watching it

A: I know, I know. The Raincoats as well was another one. I know that quite a few of our friends in the audience were crying when we were playing with them on stage because they knew how much it meant to us

J: That's another top tip for young bands. If you want to meet your heroes cover one of their songs, if you don't want to name your band after them

A: We were so lucky, also on the American tour we played New York, and again for Jane she got to meet Bob Bert from Pussy Galore. There were so many amazing people at that gig, Yo La Tengo as well. All these amazing people came to see us and we couldn't believe it

J: Billy Childish as well in New York

A: It was just amazing. Kid Congo Powers joined us on our tour as our roadie

MV: Kid Congo was your roadie? That's incredible!

J: Actually, when The Cramps played in Glasgow, we were teenagers then and they did a signing in Virgin Megastore, it was around 88. So, we went along and met them at the signing. Having Kid Congo on tour with you was mental. We spent the whole time saying "Kid Congo just gave us a coffee!!!"

A: We were gobsmacked at first! I remember, he was a trained masseur. We would all be like "we're feeling really stressed, we need a massage!" (laughs)

J: So much stuff happened you forget, it's only when you talk about it you remember

A: I know, we were very lucky. It was just the timing, so many amazing bands that we got to play with. We should have kept a tour diary and we were so rubbish we didn't

J: I mean obviously for you guys now, everything is online, you can probably have access to your life from a baby when all we had at the time was a PO BOX. That was our mode of communication but interestingly it was still quite far reaching. We used to get letters from around the world. Everything is much more immediate these days, there's a lot less of having to hunt for truffles. Which is better obviously

MV: *I mean I was able to find you guys which was incredible for me, especially after listening to you for the past year and a half*

J: So How did you come across us? I guess we'll do the interview now

MV: *I've been an obsessive Bis fan for about 3 years, they're up there in my favourite bands of all time. And one day on Discogs the recommended was the Negative Delinquent 7 inch and it blew me away, the opening to Punk Pop Travesty is one of my favourite weird, riff based songs*

J: Yeah, it's quite a frenetic little song that one. For us, we were thinking about potentially revisiting the band at some point, post pandemic obviously. It will be quite interesting to explore those songs by actually playing them again. I was playing a bit of guitar last night and god that was some fast stuff! But that's fantastic how you found us, if you look on the back of the 7 inch it's got our PO BOX. We used to have quite a steady stream of fan mail to answer. I guess when something is over 25 years old you must be thinking "how am I gonna get in touch with this band!"

A: I guess thanks to lockdown this has happened. Because Jane knows Fiona quite well who printed our t-shirts years ago and she had a clear out and found the original screens and got in touch with Jane and said "look what I found!". Jane got in touch with me saying "I want a t-shirt! I don't have a t-shirt!". So, we got some t-shirts made and started Instagram on the back of that just to see if anyone wanted a t-shirt. It's been lovely that people have been sending us photos and messages.

J: And I guess since we are all stuck at our phones and laptops, people are connecting and reconnecting with the past. I guess because people have been really happy to find this site where they can get a Lung Leg shirt. People have finally been able to get one after wishing they'd kept theirs, now Anne has about 80 under her bed (laughs)

A: We'll get rid of them, I mean I think we forget as well, we only did a wee amount of t-shirts for a tour we did with The Yummy Fur when we released the album and then we got some done when we did our American tour, and we sold them all in America so we came back with nothing really

J: No we didn't, we had some left when we came back from America. But what we did when we came back from America is, in order to capitalise on that tour and our album coming out, we thought we would split up.

So, we split up, walked away from our record deal, played our last gig in Glasgow and chucked all the T-Shirts into the audience

A: We never even kept any for ourselves! Another thing, we never had any pants left. We had Lung Leg pants made that had Shagg the Tiger on the front, they're sadly all gone. Revive the pants I say!

MV: *How did you even print those? I don't think I've ever seen a band do that!*

J: I don't think a band had done it before, I think it was truly down to the way our minds worked as a little nucleus. It was probably born out of a little drunk conversation like "Let's get pants made up!"

A: We thought it was absolutely genius

J: We might get them done again

A: We thought having Shagg on your pants was hilarious, so childish, but it was also a homage to The Shaggs



MV: You did a few John Peel sessions during your time as a band, what was that like?

J: Well first of all, you don't get to meet him obviously. But you'd go to Maida Vale which is the big BBC recording studio in London. That was incredible, the room we recorded in was like the size of about 6 or 7 school halls or something. The room was produced for orchestras. It all gets recorded in one day, it's a fast process. The engineers are just so skilled that they obviously know how to get the best out of you. It was incredible wasn't it?

A: Yeah, we were lucky enough to do two peel sessions. The thing you'd do at that time was you'd try to get as many of your pals in to play the tambourine and the maracas because everybody got a flat rate fee, so if you got somebody in to play something on it they got a fee so you'd try and get people on it, get them some cash, Rhodri played the bassoon on Edith Massey!

J: The best part of it was actually when it was being aired. I think I was at my mums, sitting with the radio on with John Peel, who everyone listened to and just waiting for him to mention you and play the songs. And you just wanted to hear what he was going to say about it. I think for the first track he didn't say too much and then when he finally piped and said "Even when I turn 100 I'll never grow bored of this band" it was fantastic

A: I was speaking to my brother on a phone call the other night and he sat and waited for the Peel session and he recorded the music but he didn't record what John Peel said! Somebody out there must have recorded what John Peel said!

J: I'd imagine the BBC does have it, I just remember when someone like John Peel says something really complementary about your band you don't forget it. Obviously now that he's gone the importance of him is bigger but at the time it was incredible for young bands because really you only had to pick up a guitar and show some willing and John Peel would probably give you a Peel session

A: I do remember, we once did almost meet him. We were on an Easter compilation and we played the gig in London, there was six bands on the compilation.

He came down, watched Lung Leg and left. So that was nice but we wanted to meet him! That was the closest we got to meeting him

J: But that's fine, he's sort of a phantom. Having been invited back to do another one felt good, I mean The Fall's had about 20 but to be offered another one is great. And it's a good way for a band to Demo their songs. Both Peel sessions are basically our first two 7 inches give or take a song or two so it gave us an idea of what the songs would sound like and which ones to go for and which ones not to bother with.

MV: What have you been doing since Lung Leg ended? Have you done/are doing any other musical projects?

J: Well for me, after Lung Leg I was at a loose end for a while. I moved to London and I went to Uni and thought "I need to get a degree, I need to get a job" and just do that sort of stuff. I graduated and instead of getting a job and a career I started another band called Peter Parker with a girl called Roz that I met who happened to be a Lung Leg fan. She'd actually got one of our t-shirts we chucked out at our last gig. I remember I met her at a party and she was like "No way Lung Leg! I love your band!". I ended up doing Peter Parker with her. Our friend Jeremy joined the band, Tory was on drums and we put out a couple of records and we did a couple of Marc Riley sessions which I guess was the new Peel session. And after that I wanted to play guitar so I started a band called Spread Eagle with Jeremy and Annie was in that for a bit. I'm still doing that really now but we haven't done anything since the pandemic

A: Yeah, as Jane said I played a bit of bass in Spread Eagle and a couple of bands before that as well. In between that I had a child. She's now 14 and has her own band. She plays better than I do! Currently I'm in a band called Normal Service. That's where that's at!

J: I think what we're gonna do, probably next year is maybe try for a Lung Leg reunion most likely

A: Todd's in Spain and he's gonna come over and drum, and obviously Jane and I, so a lot of the original members.

J: That'll be interesting just to revisit those songs because they are so fast and so frenetic and I'll just be intrigued to see if I can actually play them because at the time I remember them being a struggle to play. It'll be interesting to see how it sounds. Also, our voices have come down quite an octave

A: Well I don't smoke anymore so maybe it'll be better

J: Mum in case you're listening I never did that! Annie got that wrong, I'm not a smoker, never have been

A: You liar!

J: I mean, I used to think it would be a bit odd to play Lung Leg songs again because I thought they were maybe a little bit too childish for sort of grown up people or something. But now that I've listened to them again I'm interested to just hear them played again

MV: If you do that please get someone to record it!

J: Oh yeah yeah We're in a digital age now, you'll probably be seeing it live. It'll be quite an emotional experience

A: Yeah, I think it will be

J: Or knowing us it'll be an absolute disaster

A: Yeah, we'll need to practice. We never used to practise back in the day

J: We did, we were all just very rubbish at playing our instruments. I think people thought we didn't practice but that was us trying!

A: I think that's not fair, I think we got quite good at the end but then we decided to pack it in which was stupid but, heyho. It is what it is

MV: Alright, we're at the end of the interview. Is there anything you'd like to mention or plug?

J: Well I mean obviously our t-shirts!

A: Well the thing is, we've only got extra-large in the Maid To Minx design, and there's not many left of Janes design for Hello Sir. But we are gonna maybe do a special presale in a month or so in time for Christmas so people can get stuff. We'll probably do the Maid To Minx sleeve and maybe the Right Now Baby sleeve as well because we'd done that before and it looked really lovely as a t-shirt. It's kinda for Jane and I to get all the t-shirts again, the complete set

J: Also, the 7 inch, we're in discussion with No Town. It's basically Nathan from The Gossip, so he's got this label and is releasing these little runs of cassettes and 7 inches. I think it's just started. You'd be really into it

MV: I'm definitely interested!

A: It's really interesting wee bands. It's quite eclectic. Some of its hardcore and some of its isn't

J: We're gonna do a Lung Leg release with them, but we're just trying to find something that's obscure so if you could help us find the demo that'd be fantastic!

Lung Leg have a 7 inch coming out in the new year on No Town sound along with a reissue of the Snagglepuss CS from Monorail Music. You can buy a t-shirt and keep up with Lung Leg at lunglegband@gmail.com, @lunglegband on instagrma or at www.facebook.com/Lungleg. Lung Leg have a lot planned in the new year and you should keep up! Lung Leg forever. PS, the demo has been located



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REVIEWS



NEW AND IMPROVED WRIT!

1-800-Mikey – ST (Self Released)

Most Power Pop gets a bit lost when it comes to the writing, getting caught in a trap of repeating and reusing the same chord progressions, sucking any energy out of the recordings. They devolve into tasteless rehashes of the same three concepts that repeat record after record, tape after tape. 1-800-Mikey floats above this trend, the Gee Tee alumni puts four cuts of angelic perfection, razor tight chords and soaring melodies sure to soundtrack many a love story. Mikey is a star to look out for, Hollywood will be knocking on their door soon with songs this catchy



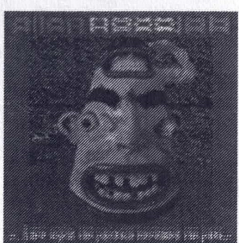
Algara - Una Cosa Más Sin Sentido Alguno Usada Para Hacer Rico Al Mismo De Siempre (La Vida En Mus)

God fucking damnid La Vida pulls through again, they release thirteen good records every month its hard to keep up. This one was instantly captivating to me, while I cant comment lyrically i sure as hell can comment on the perpulsive mastery that is the bands keen sense on bass driven riff mastery. Its not quite post punk but it isn't quite punk. Its just fucking great



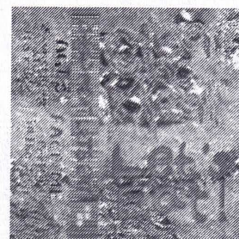
Alien Nosejob – Once Again The Present Becomes The Past (Anti Fade)

The album is fucking incredible, every song hits home and blows my mind. What else did you expect from Alien Nosejob? No more words needed



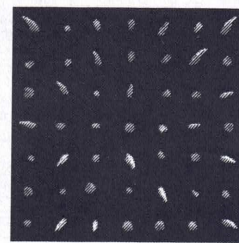
Cheap Meat – Lets Eat! (Discontinuous Innovations)

If you fed a super computer every single DI release and told it to make a cassette, this would probably be it. Neurotic San Francisco business orientated rock for the professional stockman and consumer



Clipping – Visions Of Bodies Being Burned (Sub Pop)

No need to discuss. Clipping are the scariest and most interesting experimental act around and I'm mad at my stupid punk brain for limiting me from music this good. Genuine fear comes from the instability and inconstancy found through the thick layers of distortion and murder. A+



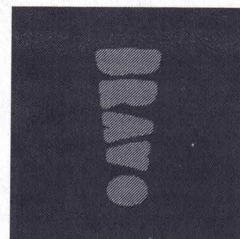
Dr Sures Unusual Practice – While AUS Burns (Marthouse Records)

A brutal and honest reflection on the complete fuck up the liberal party is on this planet, the somewhat lost sequel to Somo Goes To Hawaii is more subdued and depressed rather than the anger of the pervious release. At times its difficult to get through because nothing is being held back, its Dougals anxieties and sadness pouring out onto tape



Eggy – Bravo! (Spoilsport Records)

Man this one is just too cool. Eggy jump into their debut with a sense of cool confidence and boast that's unmatched in its energy. Eggy call back to trends of the past while continuing to look forward. A pop band for the modern era



Erik Nervous – Bugs! LP (Self Released..... For Now)

The maturity and eventual economic growth of Erik Nervous continues with his latest solo LP. An expanded, improved and overall awesome expansion pack to the Bugs! EP. It's wired, weird and is well beyond the definition and boundaries of Devo-core. Music for a nice glass of wine and perhaps the downfall of society if you feel like it



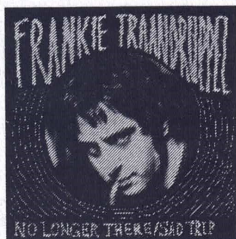
Gee Tee – Live And Dangerous II (Warttmann Inc)

Apparently NSW can play shows again, the lucky bastards. One consolation prize for sicktorians is that Kel turned on the 4 track again and bought over his friends to perform the hits for an audio cassette product that reminds me of sunnier days. All the songs have the energy turned to 11 and Brett Micheals is quaking in his britches



Frankie Traandrappel – No Longer There/Sad Trip

I've has a small background with Frankie for a little while, his brand of utter insanity driven blues that sounds like the bands instruments fell apart 5 minutes before you walked in the room, only being held together by sheer will and determination. This one has two songs, Sad Trip which is a cool as melted ice ballad and No Longer There, the standout track No Longer There which is deranged and sexy and a little bit scary. Frankie has released three or so other records this year and theyre all awesome. Cool dude



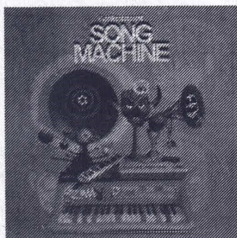
Foil – Discografia 2020 (Dirtbag Distro)

This is Foil, they're from Kansas City, this is their collection tape. What does it sound like? Goblins. Theres no other word to describe it. Its hardcore goblins who picked up guitars and drums and just started making noise. The cover might as well be a self portrait. Is this a bad thing? NO. I happen to like goblins very much and these ones are very talented



Gorillaz – Song Machine Season One (Capitol Records)

I guess my tastes never matured like people on the internet said they would, I still really like Gorillaz, I don't understand the law but its some interesting pop music. This new rekkid is their best since the early 2000s, at its best it's a fun and chill mix of cool ideas and tight production and at its worst it's sluggish hipster filler. Overall its quality enough to justify a listen



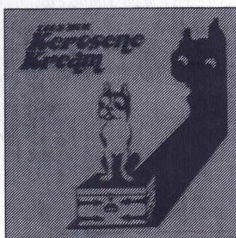
Human Music – Human Music (Self Released)

This tape actually came out last year but the tapes just arrived and I wasn't doing the zine full time then so ill dump my thoughts here. This release is honestly way too short, two slices of demented and distorted toe tapping synth jams that resemble the sounds of a rocket ship leaving earth to go straight into the sun. It's a can of space worms and boy they taste good! Dig up!



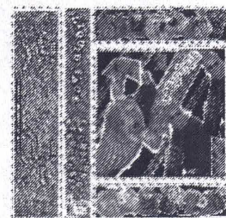
Kerosene Kream – Look Mom (Push My Buttons)

Another slice of perfection from the DNA of Polyester and the pressing skillz of Push My Buttons. Songs of lost pets and confused love baked with a rich sense of strange sounds and even stranger vocals back with rock solid riffs tightened to perfection, make sure your head doesn't get crushed.



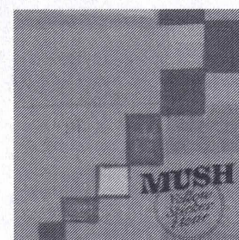
Liquid Face – Crumbling Structure (Goodbye Boozy)

Casiotone bliss coming straight from Goodbye Boozys digital arm. Recallings of The Spits and Leeches best moments are gracefully put through the whole record while not resorting to cliches or rip offs. Space rock for all! Space rock forever!



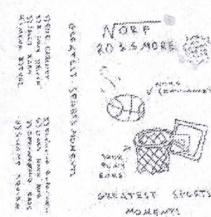
Mush – Yellow Sticker Hour (Self Released)

The reign/continued creativity of Leeds Mush goes ever further into the realms of insanity with their third release of the year. Sounding like a lost link between Television and Heino. The yelps and blips mix together into a sense soundscape of wonderous soup and burning hot coals. Check out 3D Routine if you haven't as well. Really awesome band



Norf Rossmore – Greatest Sporting Moments (Painters Tapes)

As the helpful diagram on the front cover demonstrates, the next instalment by Norf is an out of this world musical slam dunk of clashing genres and ideas constantly competing to outdo each other. This Limp Biskit tribute is weird and sweet in all the right ways, like the type of mixtape youd get if you put my itunes on shuffle for 30 minutes



Nolan Void – Bubbles V.NIX (White Glove Records)

Talkshow Boy has disappeared of the face of this wide continent so leave it to Orange Countys finest to provide us with a worthy follow. Hyper glitched beats that choose to take inspiration from punk rather than derive from it backed with ultra hard electro clash or whatever you want to call it glued together with tirades of technological dominance and fear. Its real cool, too cool for school perhaps



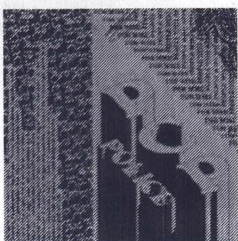
The Obscenities – Songs For Your Grandma (Painters Tapes)

Now this is putting the "high angstful anxiety" back into synth punk! What do you mean that's not how you spell it? Well I never was good at the English language, but it doesn't matter, music this good passes language boundaries with its socially inept riffs and damned scream. GRANDMA IS A DANGER!!



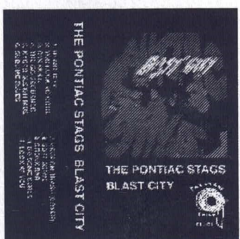
PCP Police – For Wise People Who Appreciate Quality (Union Jerk Records)

Well it took long enough didn't it! I've been waiting for the tape of this release since April, its furious and satisfying in its riff based hardcore. I hope the tape comes with a lyric sheet just so I can decipher the comedic genius that is the titles. If there's a better song name than The State Infrastructure Budget Softened The Impact of The Baton Against My Skull then I haven't seen it



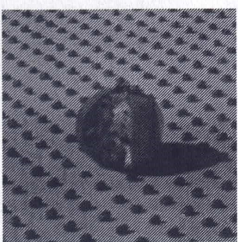
The Pontiac Stags – Blast City (Painters Tapes)

Like a more deranged and childish version of Cheater Slicks, Pontiac Stags are barely comprehensible and are drowning in a sea of fuzz and rot. Every snare hit sounds like a punch in the face and the bass is so loud it could probably cause some destruction of property. Mind you this is all a good thing



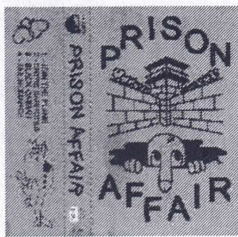
Plastic – New Hands (Spoilsport Records)

The mysterious and propulsive shrieks on New Hands prove to become Plastic's magnum opus. The almost Krautrock melodic experimentation backed with a mastery of alternative sounds mesh together into a wondrous soundscape of love and hope. That's my NME write up of it, I just like the weird guitar bleeps on it



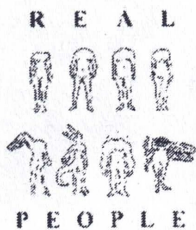
Prison Affair – Demo II (La Parca)

The sequel isn't as good as the original, if years of watching screaming youtube critics as a child taught me anything its that. But it's the year of our lord 2020 and everything has been flipped. Their sound is more tightly carved out and defined in its layers of flange and fuzz warmly hugging the inmates. I only wish Prison Affair would start writing some longer stuff, each song only feels like it scratches the surface of all the ideas being put on the table. #prisonaffairprogrock20201



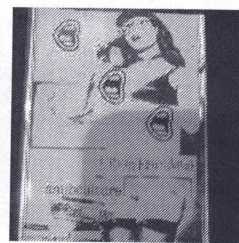
Real People – Augmented (Slovenly Records)

I cannot keep up with Slovenly man, there are too many records done by them. But this one is a cassette, so I just HAD to check it out. This one is a hard boiled slice of breakfast perfection with absolutely stellar vocals that tickles my bones in just the right way! Energetic and fearful in all the best ways with a creeping sense of neverending dread of modern life in riff based perfection



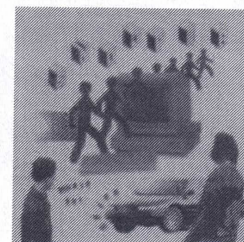
Silicon Heartbeat/Snubculture – Split Tape (Self Released)

A face battle between two of the scuzziest bands coming out of the digital and scary land of the USA. Silicon Heartbeat continues to up his game delivering pre, during and post apocalyptic synth jammers while Snubculture provide a catchy and endearing ear drum bursting time. Its loose and a whole lot of fun



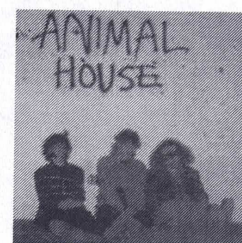
Snooper – Music For Spies (Computer Human Records)

Megalomaniac screams about a fear of modern technological advancements backed by an almost alien instrumentation that just hits the spot! The power couple we never new we needed and we probably don't deserve



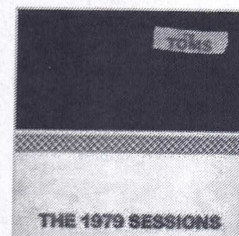
Toeheads – Animal House (Painters Tapes)

Toeheads can do no wrong, they've clearly sold their soul to some garage rock devil at the end of a long dusty road to get this much grace and power in the genre. Its monstrous in sound and power and will surely set nearby objects ablaze



The Toms – The 1979 Sessions (Feel It Records)

The final undiscovered diamonds of Tommy Maroldas incredible weekend have finally surfaced and every single song is just as incredible as the last. Unbridled and pure Power Pop perfection with angelic and soaring melodic bliss reminiscent of a perfect day



Zombeaches – Cheers To The Future (Buttercup Records)

Nah, im not gonna say cheers to the future since itll probably suck. But you know what I will say cheers to? Zombeaches! Their energetic and droning sound are the perfect backing to an intense jog around a busy city or a period of melodic reflection. I really just wanna see these songs live ASAP



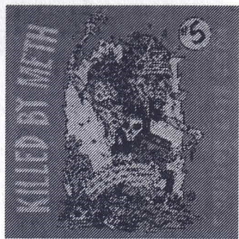
VA – Halloween Mixtape #1 (Dirtbag Distro)

It's Halloween when I'm writing this review so take that into account and mark it down on your magnetic visions bingo card but this is just hitting the spot. Decent amount of variety on this tape but mostly sticking to sticky and disgusting hardcore which is probably the best type of music to play on this holiday, only track two really sucks so just record over that one with something better



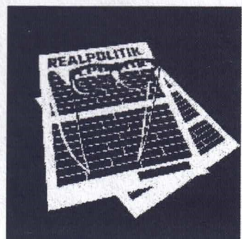
VA – Killed By Meth #5 (It's Trash Records)

More than a couple of blastas on this one. What may turn out to be the final instalment in the rust belt rockers compilation series features many a new face and sound (Silicon Heartbeat, The Fuckin Astronauts, Au Shovel, Doppler Radal & The Local News) Along with established blasters (Erik Nervous, Archaeas, The Stools) all providing tracks brimming with midwestern apathy and snark



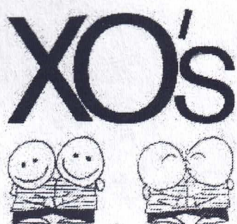
Worker & Parasite – Realpolitik (Self Released)

A press statement landed in my inbox market with URGENT so i instantly dropped the precious fine crystals I was holding and hit play. I liked it! A Frankenstein or Frankenstein's monster powered by Dr Sure and Bis in a dizzying and somewhat disorientating diatribe on the state of modern living and life



XO's – (pronounced húgs and kissès) (Ketchup And Mustard Industries)

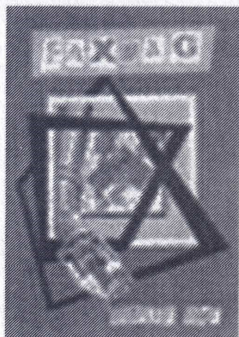
This one has been a long time coming, we finally hear some audiophile ready recordings of this supergroup courtesy of Erik Hart. Ultra sweet and simple pop music with guitars to be filed in the Thin Lizzy and Status Quo section of your rekkid store. No track feels like a drag or boring and the whole record is perfect for a bright summer day that leads into a chaotic and hazy night. FUCK I love this record so much. I cannot recommend this enough



ZINES

Faxmag – Issue One

The postman prematurely decided his opinion on this zine when he shoved it into my letter box with little regard for my desire for mint condition zines, regardless the text was readable and we're here now aren't we? Issue one is an incredible creative and innovative little project, all the interviews are short and snappy and have a ton of personality, the design is top notch and it comes with a damn board game (including a dice!) There's so much potential here and I can't wait to see what the Fax Man brings next



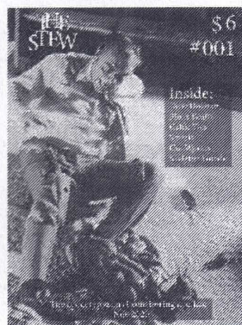
Highly Contagious – Volume One

Again the postman seemed to be against me on this one as this book arrived unreasonably late. Highly Contagious is an incredibly presented and in depth almost boutique zine that showcases a lot of creativity and potential. There's some nice little write ups along with some entertaining interviews with artists Peter Millard, Steffie Yee and The Cool Greenhouse but the highlight of this zine is the masterfully done interview with The Space Lady (thanks for getting me into her btw, I haven't stopped listening since I put down the paper) and the almost surreal interview with Tonetta which has to be the best interview done in a fanzine this year. It's sold out now so I can't tell you to buy it. CURSE YOU AUS POST!



The Stew – Issue One

Through a frantic and sometimes chaotic layout that messes with your brain in its upside down nature, the first outing of Max "Lukewarm Broth" is an incredible first impression. The style of chaotic and imaginative writing perfectly conveys the genius and feeling of the bands covered as each section oozes with passions and sass about punk, psych and the music world at large. Nothing in the zine feels like filler and every section is worth your time, weight and energy to read. The Stew is worth subscribing to even though you can only subscribe to their YouTube channel, two thumbs up!



5. STAY POSITIVE! It may feel hard at times, but staying on track, remaining motivated and going after every opportunity will add to your overall success.

this zine was made by Billiam

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thanks to everyone who tolerated me in 2020

